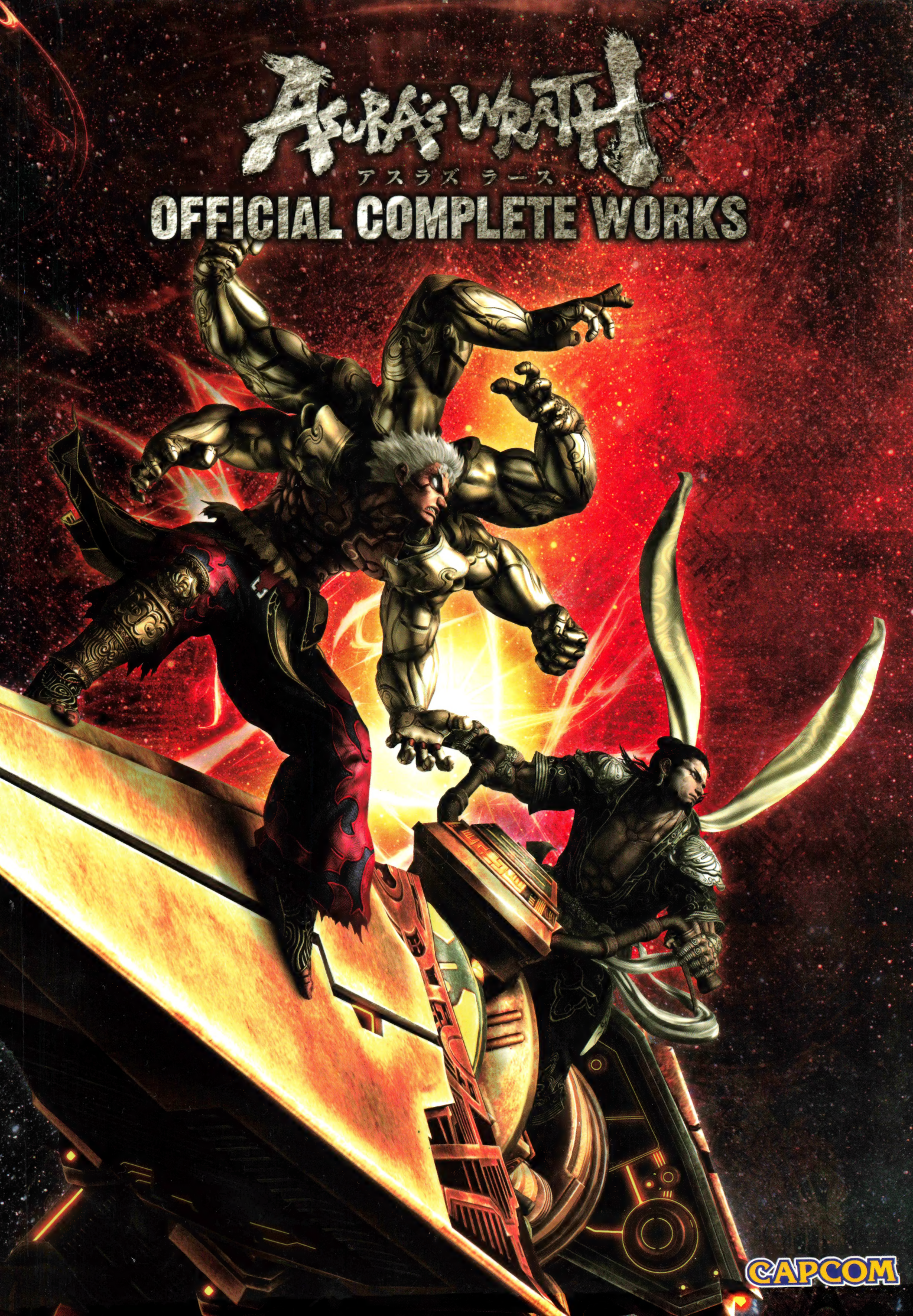
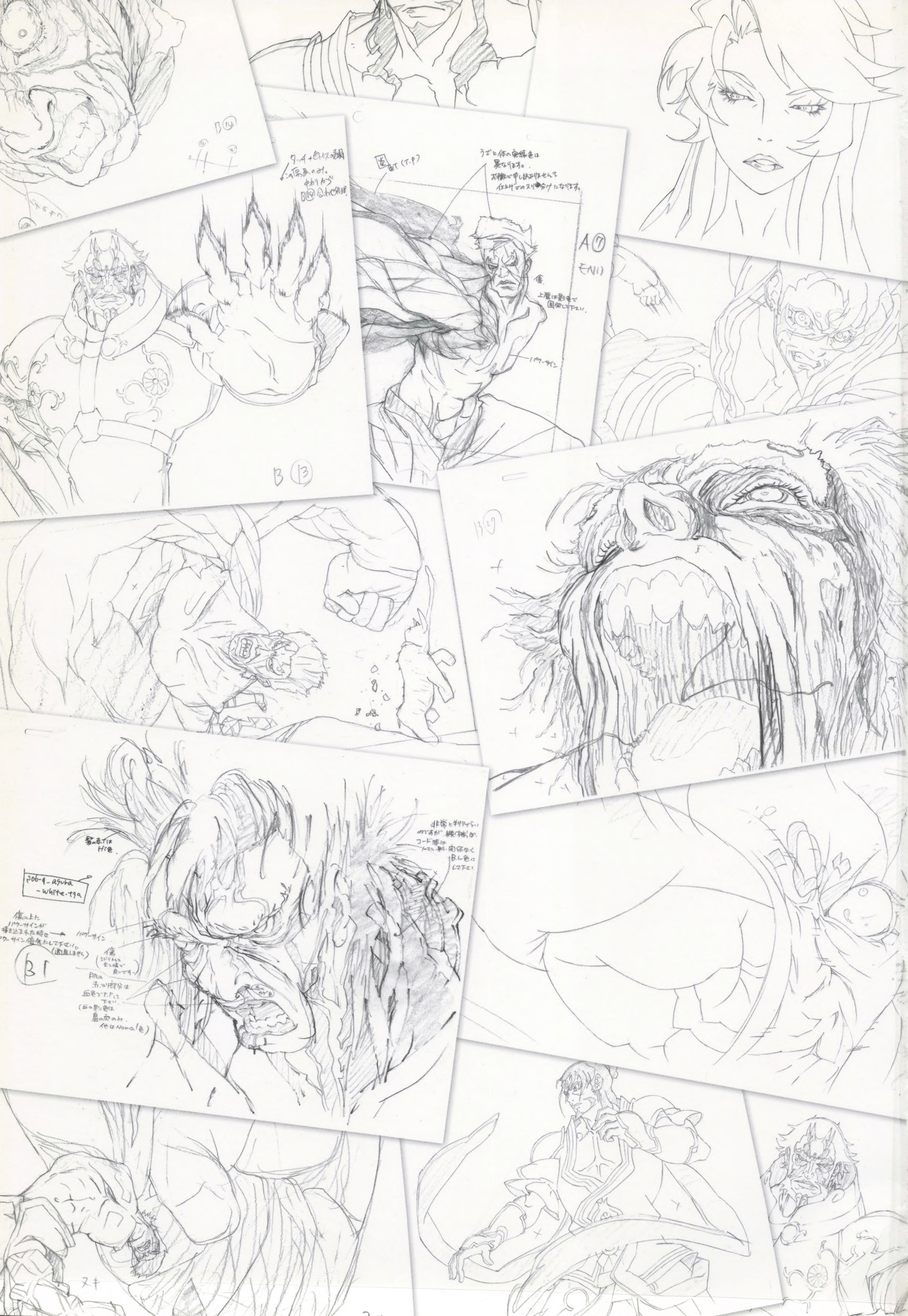
ASURA'S WRATH
アスラズ ラース

OFFICIAL COMPLETE WORKS



CAPCOM



ASURA'S WRATH™

アスラズ ラース

OFFICIAL COMPLETE WORKS

CONTENTS

CHAPTER ONE VISUALS 003

CHAPTER TWO CHARACTERS 027

ASURA 028
SIX-ARMED VAJRA ASURA 029
BERSERKER 030
WRATH 031
MANTRA ASURA 032
ASURA, THE DESTRUCTOR 033
YASHA 034
SEVEN DEITIES: YASHA 035
LEADER OF THE SEVEN DEITIES: DEUS 036
SEVEN DEITIES: OLGA 037
SEVEN DEITIES: WYZEN 038
SEVEN DEITIES: SERGEI 039
SEVEN DEITIES: KALROW 040
SEVEN DEITIES: AUGUS 041
MITHRA 042
GIRL 043
DURGA 044
EMPEROR STRADA 045
MACHINATION TROOP OPERATOR KAGEBOSH 046
REDEMPTION TROOP MAJOR TAISON 046
REDEMPTION TROOP MAJOR TAISON (WITH CANNON) 047
TAISON NYUDO 047
PURIFICATION TROOP CAPTAIN RASHO (WITH LONG SWORD/WITH HEAVY LANCE) 048
PURIFICATION TROOP PRIVATE DOJI (WITH KHAKKHARA/WITH LARGE SHIELD) 049
GOHMA VLITRA 050
VLITRA CORE 051
GOHMA CARRIER 052
GOHMA STRIKER 052
GOHMA LASHER 053
GOHMA GLIDER 053
GOHMA CRUSHER 054
GOHMA SQUASHER 054
GOHMA CHARGER 055
GOHMA STINGER 055
GOHMA HOWLER (BOSS/INCARNATION) 056
VILLAGERS 057
THE GOLDEN SPIDER 058
CHAKRAVARTIN 059
CHAKRAVARTIN, THE CREATOR 060

CHAPTER THREE DRAFTS 061

CHARACTER SETTINGS COLLECTION 062
INITIAL EPISODE CONCEPTS AND STORYBOARDS 104
MECHANICS 160
ANIME DLC: EPISODE 11.5 "FORGING AHEAD" DESIGN COLLECTION 162
ANIME DLC: EPISODE 15.5 "DEFIANCE" DESIGN COLLECTION 164
INITIAL DESIGN COLLECTION 166
INITIAL DESIGN IMAGEBOARD COLLECTION 170

CHAPTER FOUR EXTRAS 173

ASURA'S WRATH RELATIONSHIP DIAGRAM 174
BALMANISH LANGUAGE MATERIALS FEATURING THE AHRYA GIRL 176
E-CAPCOM LIMITED EDITION "HEAVEN" PREVIOUSLY UNPUBLISHED COMIC ART 178
ASURA'S WRATH MERCHANDISE 182
WRATH ILLUSTRATION CONTEST TOP TEN ENTRIES 183
FIRST-HAND CONNECTIONS ACTION: CREATOR DISCUSSION / STAFF INTERVIEW 184

INTRODUCTION

This volume collects Asura's Wrath materials, merchandise, and many other things. The comments accompanying the illustrations are by the CyberConnect2 staff below, with the name of the commenter following the comment in brackets at the end of the sentence.

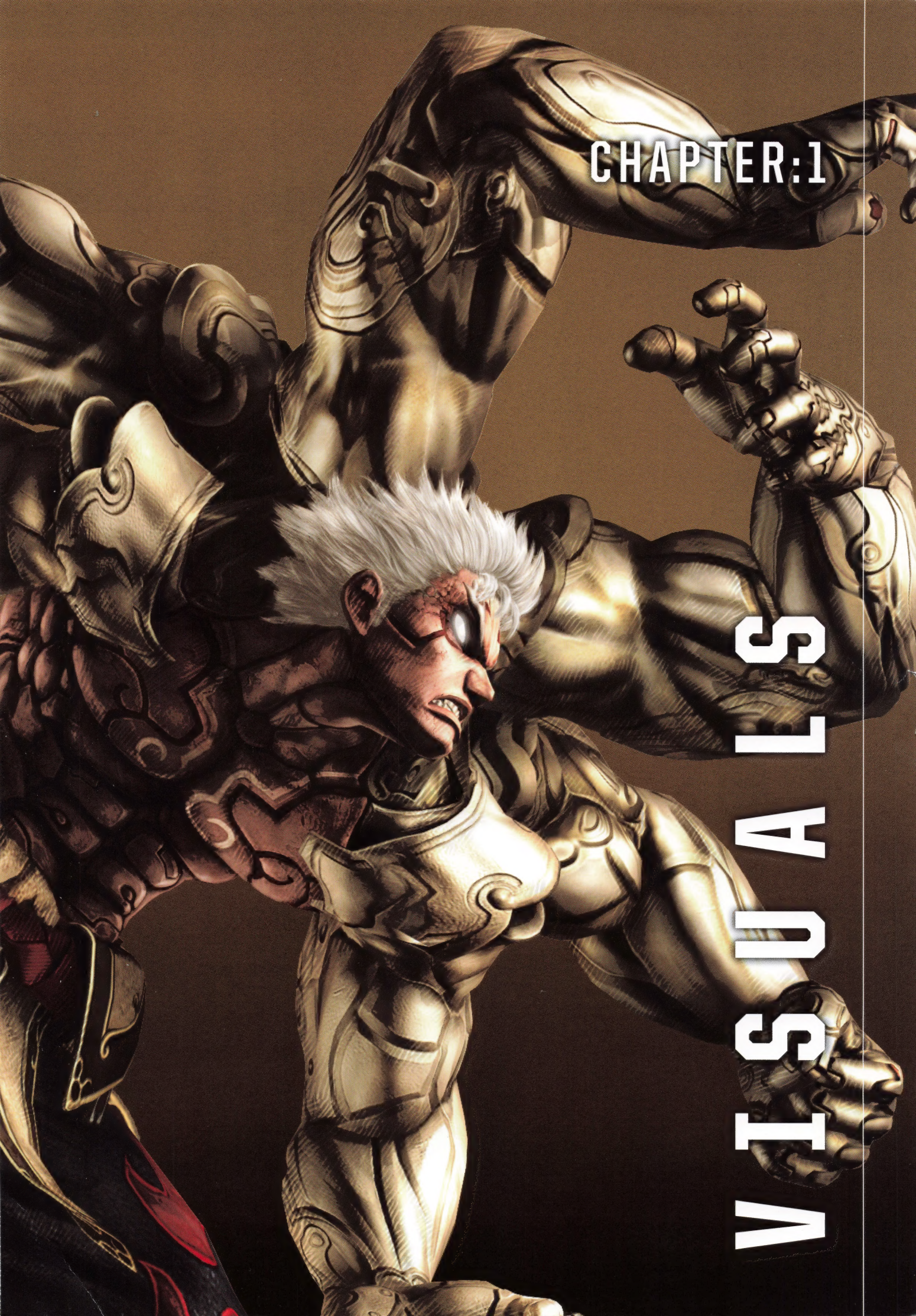
Art Direction
Koki Yamaguchi

Character Model Direction
Yoshitaka Kinoshita

Scenario
Yasuhiro Noguchi

Concept Art
Hirotada Okabe

Turn The Page!


CHAPTER:1
VISUALS



Domestic version packaging

We decided on a close-up of Six-armed Vajra Asura exploding with wrath to try and directly communicate the heat of the title. We worked hard to have this be a visual that would immediately draw the eye so that the title wouldn't get buried when on display at shops. Because the ideas of the production side and the checking side were in alignment, we were able to complete this visual smoothly. (Kinoshita)



Overseas version packaging

To distinguish it from the domestic version, we did a layout with Gongen Wyzen and a large fleet, to create something that evokes the idea of a backstory. I think that this illustration shows an intensity that's different from the domestic packaging. We had a hard time deciding on the angle of Asura's face, and made several samples that showed him from slightly different angles. (Kinoshita)





e-Capcom Limited Edition Asura's Wrath "Heaven" packaging

This is the box art designed in the post-development period, when the design work had settled down. When we asked Tokitsu, the character designer, we told him, "Taking all the designs up to now into consideration, design Six-armed Vajra Asura all over again," and that's how he went forward. The result was even more full of wrath, a single piece complete as an expression of Six-armed Vajra Asura's core instincts. (Yamaguchi)





Tokyo Game Show 2011 advertisement
This piece places Asura in the center, burning with revenge, and the Seven Deities in the background, expressing right and wrong clearly and coolly. The cloth Asura is wearing gives the picture its overall flow, and is a nice accent. (Kinoshita)

Product concept art
This piece illustrates the relationships between the gods, the humans, and the Gohma, and shows the entire world of the game. Since this work came about with the idea of a picture portraying an old human legend, the details of the Eight Guardian Generals are deliberately portrayed incorrectly. Then there is Asura, who is deemed to have been a traitor to the gods and has a cut on his face as a result. (Kinoshita)



Electronic Entertainment Expo (E3) 2011 advertisement 1

This piece crystallizes the style of Asura's Wrath. We drew Asura trying to take in the finger of Gongen Wyzen. The man in this fiery single-panel illustration practically tells his story with just his back. (Yamaguchi)

Electronic Entertainment Expo (E3) 2011 advertisement 2

This piece gives expression to the fire, the heat, and the power surging up in Asura as he cuts across the jets of flame. I think this is a nice piece of art, capturing the heat of the game with the crumbling body, the flying debris, and the dancing sparks. This piece was used as an enormous, 10 meter by 10 meter picture, so the data size of the image was also extremely large, and a fair bit of work went into making it. (Kinosnita)







In-store advertisement

Asura and Yasha confront each other, smashing their foreheads together, in this powerful piece. It makes you feel the sadness in their wrath, as they crash against each other because of their own ideas of justice clashing. We created two versions of this with different backgrounds. (Kinoshita)



Dengeki PlayStation cover (Ascii Media Works) This one-panel piece shows Asura, having lost his daughter and tortured by his wrath, beginning to change into the Berserker. This image is not depicted in the game itself, but it shows the self-loathing, sadness, and hatred he feels for not being able to help his daughter. (Yamaguchi)



Character concept art: Asura

To express the "wrath" of Asura, we tried the hot concept of "orange". The motif is the sun, and the layout features its blazing incandescence. (Kinoshita)



Character concept art: Yasha
We did this in blue, imagining Yasha's coolness and intelligence. The motif is a comet, and the image expresses a sense of speed. The pose is a momentary one, before he swings his hand to attack in the next instant. (Kinoshita)



Character concept art: Deus

Deus is decorated in a dignified gold. The motif is the lightning that is also used in Deus's attacks. We posed him in a manner befitting the king of the gods, not giving him any large movements and instead having him stern and majestic. (Kinoshita)



Character concept art: Olga

The lone woman among the Eight Guardian Generals, Olga was done here in a ladylike and soft pink. The motif has the dazzling Milky Way as the centerpiece. I think this really shows her womanly glamour and sensuality. (Kinoshita)



Character concept art: Wyzen

We tried the image of a dazzling yellow for the extremely assertive Wyzen. This piece expresses the wildness appropriate for such an enormous, powerful character. (Kinoshita)



Character concept art: Sergei

We made Sergei's color a bewitching purple. The motif is the mysterious and fickle moon. He's a nihilistic and narcissistic character, so it was pretty simple to decide on the purple coloring. (Kinoshita)



Character concept art: Kalrow
Kalrow's cunning is expressed with a relaxed green. The idea here was the deep thinking of a sagacious schemer. (Kinoshita)



Character concept art: Augus

If the young Asura is orange, then his mentor Augus is a powerful red that will burn everything! In a pose that suggests he might come flying into you at any moment, I feel like his character really comes through here, with his mouth twisted up fearlessly like that. (Kinoshita)



Key art: Mantra Reactor

The hyper-advanced civilization of the gods is maintained by the energy generated from Mantra. Mantra existing in the natural world is a vibrational energy similar to sound waves, on the level of a weak physical interference, but making this natural Mantra resonate with an electrically-charged circular superconductor results in the manifestation of explosive Mantra. [Noguchi]



Key art: The War of Creation

The giant Gohma are the enemy of civilization, naturally generated as the planet's antibodies against the burden placed on the planet by the sudden growth of civilization. The source of the Gohma appearing as antibodies on a planetary scale is referred to as Gohma Vlitra, and a fierce battle unfolds between these Gohma and the army of the gods. (Noguchi)



Key art: Fortress City Temple
This city, where the gods who control civilization live, is outfitted with a variety of equipment to defend against attacks by the giant Gohma. Only selected gods are permitted entry, with the enforcers of divine right, the Eight Guardian Generals, making their homes in the center. (Noguchi)



Key art: Holy Despair
Covering the sky, the ship of the gods descends, clad in a holy light as the former savior of humanity. But now, 12,000 years later, this once-divine ship of the gods rains only despair, quickly robbing people of their lives. (Noguchi)



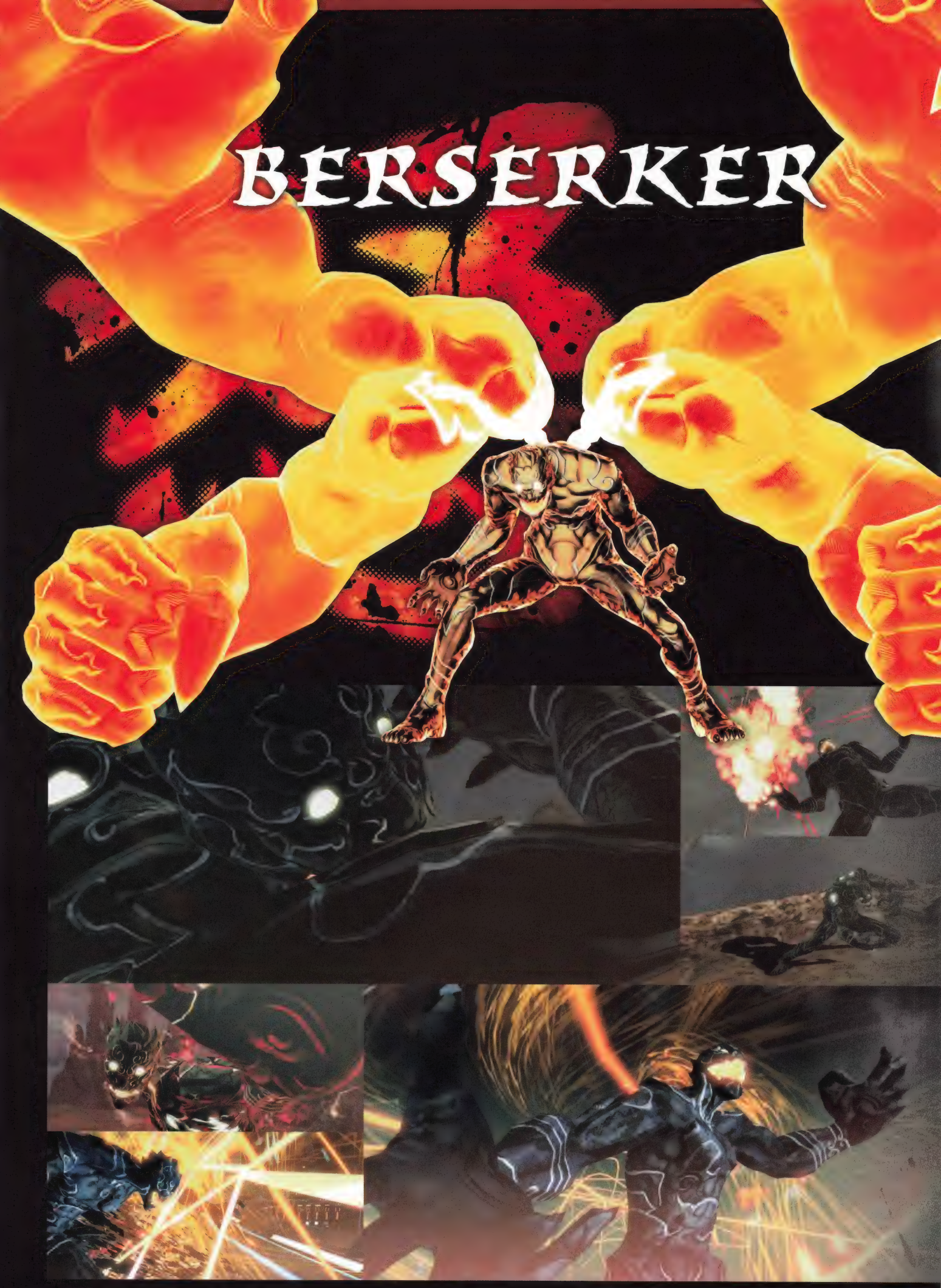
Key art: Wrath
Unable to protect what needed protecting, Asura directs his wrath at the gods who stole everything. He is also wrathful toward his own powerlessness, and losing those things so dear to him causes every emotion to explode within Asura, materializing as a violent force that screams out to Heaven. These hidden destructive emotions change Asura into his new Berserker form. (Noguchi)


CHAPTER:2
CHARACTERS


ASURA


SIX-ARMED
VAJRA ASURA

BERSERKER

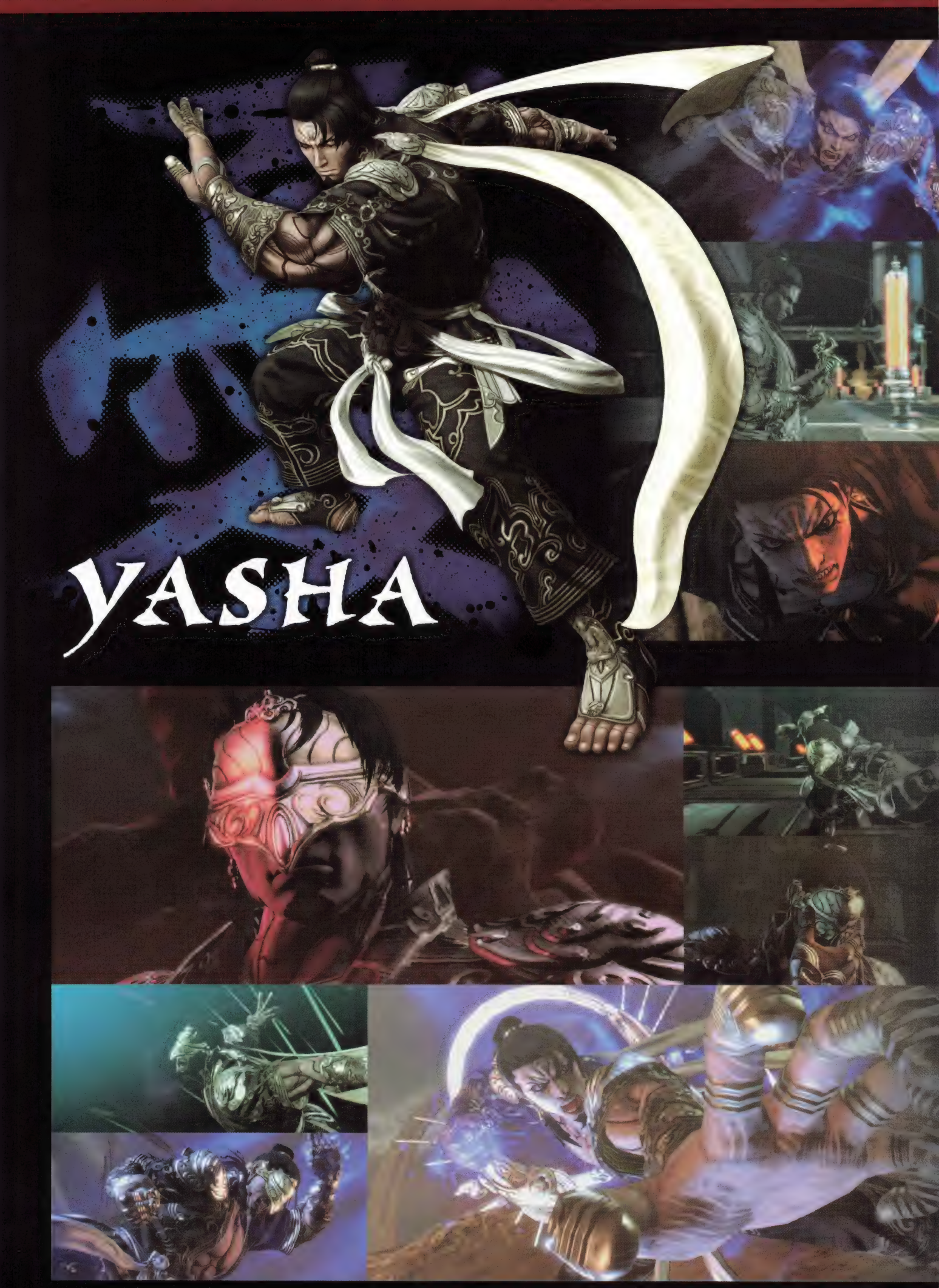



WRATH

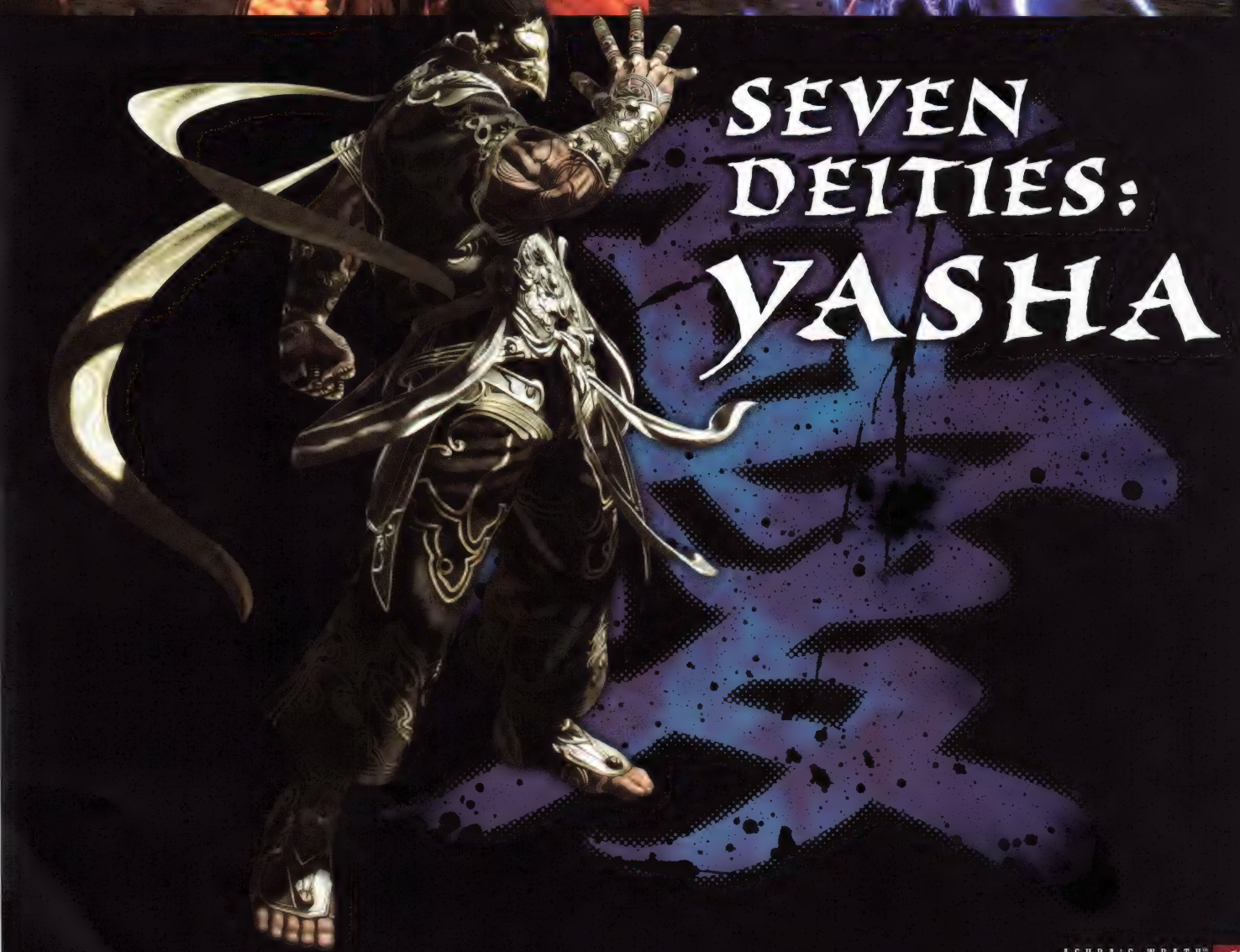
MANTRA ASURA




ASURA
THE DESTRUCTOR

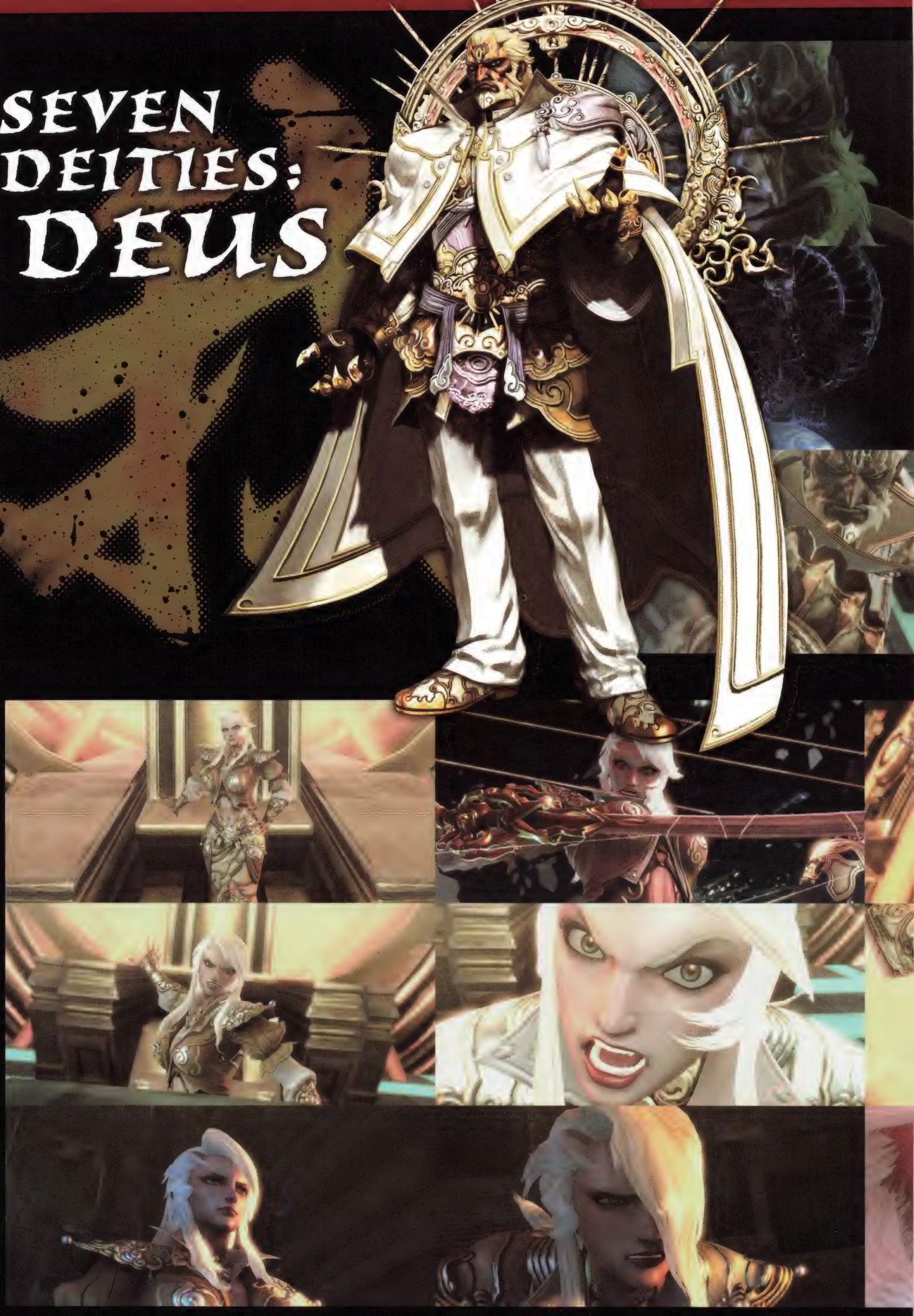

YASHA





SEVEN DEITIES: YASHA

SEVEN DEITIES: DEUS




SEVEN
DEITIES:
OLGA

SEVEN DEITIES: WYZEN



















SEVEN DEITIES: SERGEI

SEVEN DEITIES: KALROW









SEVEN
DEITIES:
AUGUS

MITHRA

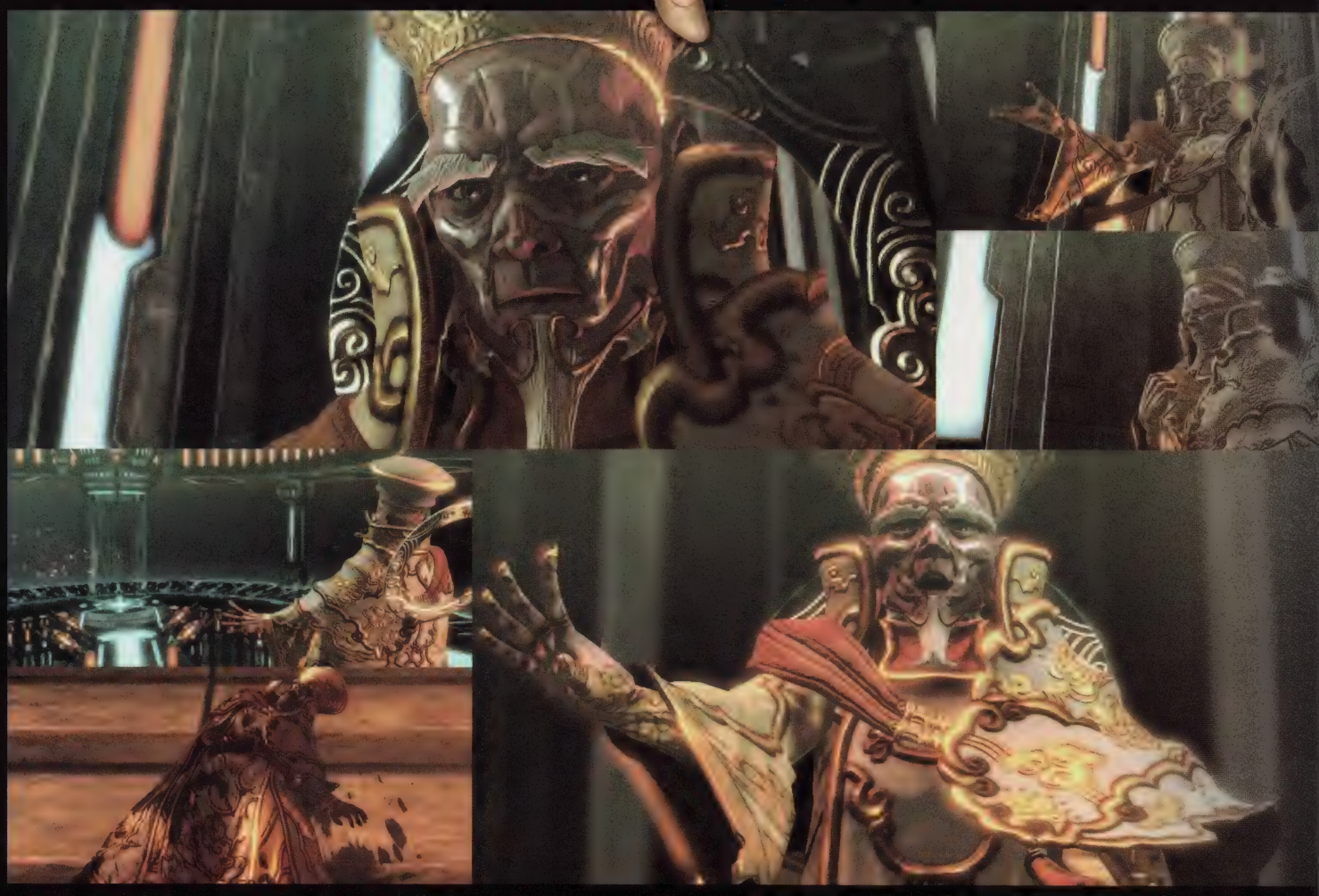






GIRL

DURGA













EMPEROR STRADA



MACHINATION
TROOP OPERATOR
KAGEBOSH

REDEMPTION
TROOP MAJOR
TAISON


REDEMPTION
TROOP MAJOR
TAISON
(WITH CANNON)
TAISON
NYUDO


WITH
LONG SWORD
PURIFICATION
TROOP CAPTAIN
RASHO
WITH
HEAVY LANCE

PURIFICATION TROOP PRIVATE DOJI



WITH KHAKKHARA



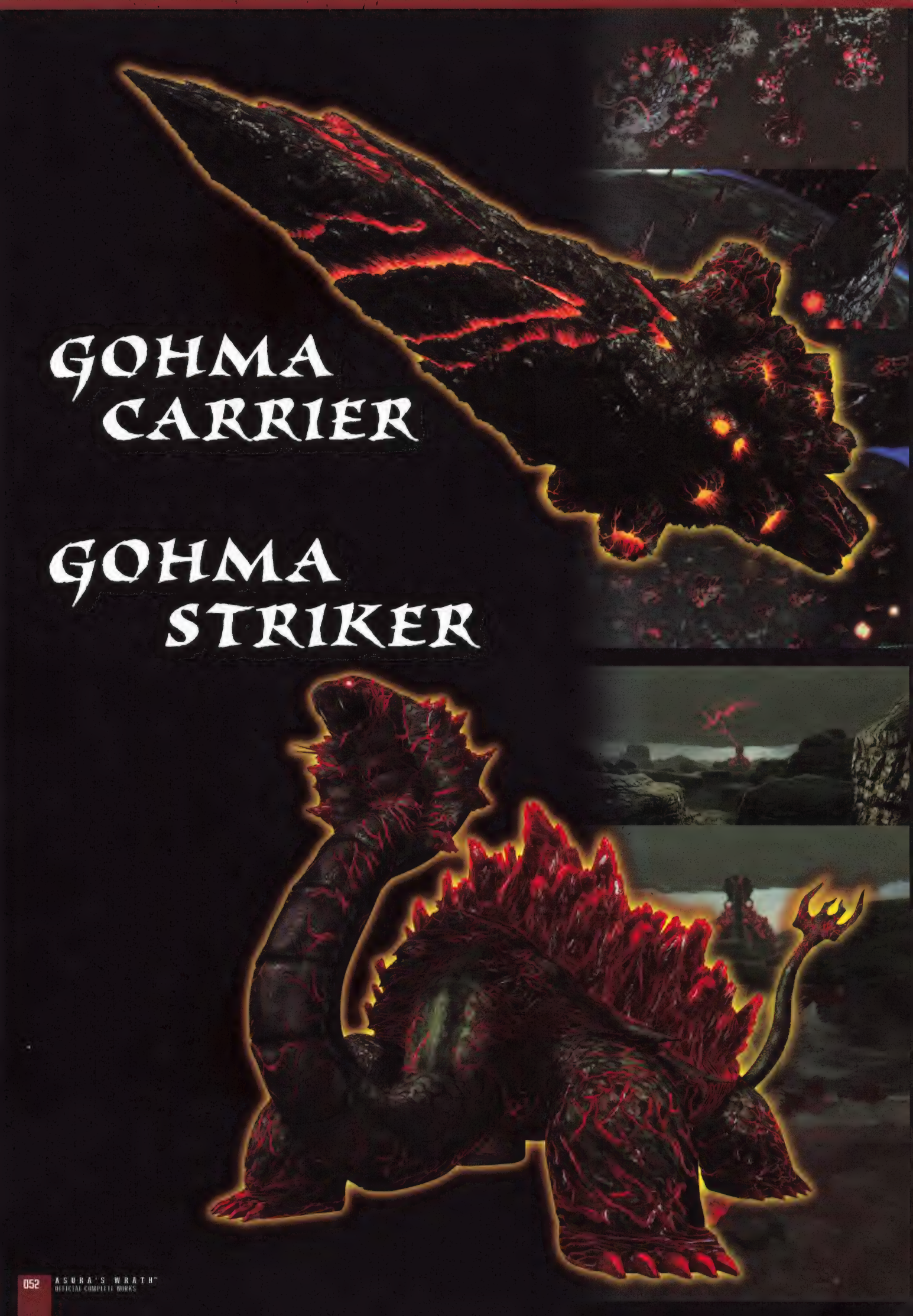
WITH LARGE SHIELD

GOHMA VLITRA





VLITRA CORE



GOHMA CARRIER

GOHMA STRIKER

GOHMA LASHER



GOHMA GLIDER



GOHMA CRUSHER



GOHMA SQUASHER




GOHMA CHARGER
GOHMA STINGER

GOHMA HOWLER

BOSS







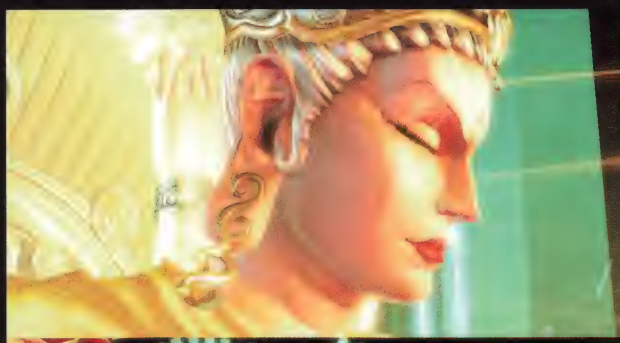
INCARNATION




VILLAGERS

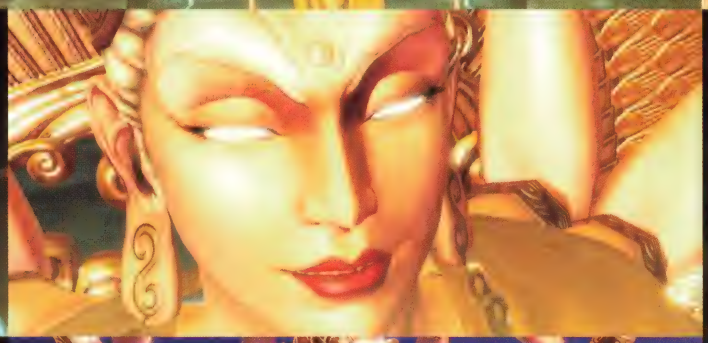
THE GOLDEN SPIDER



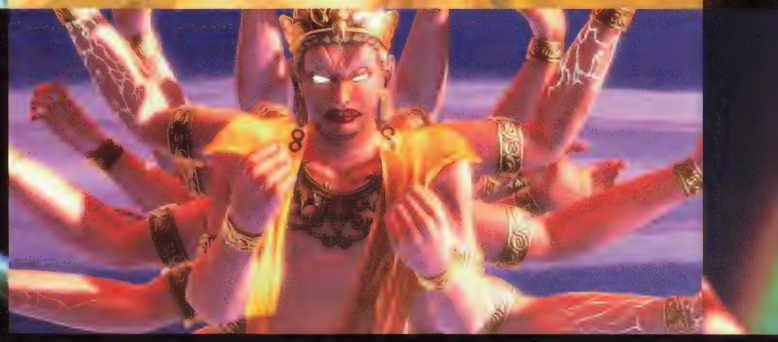




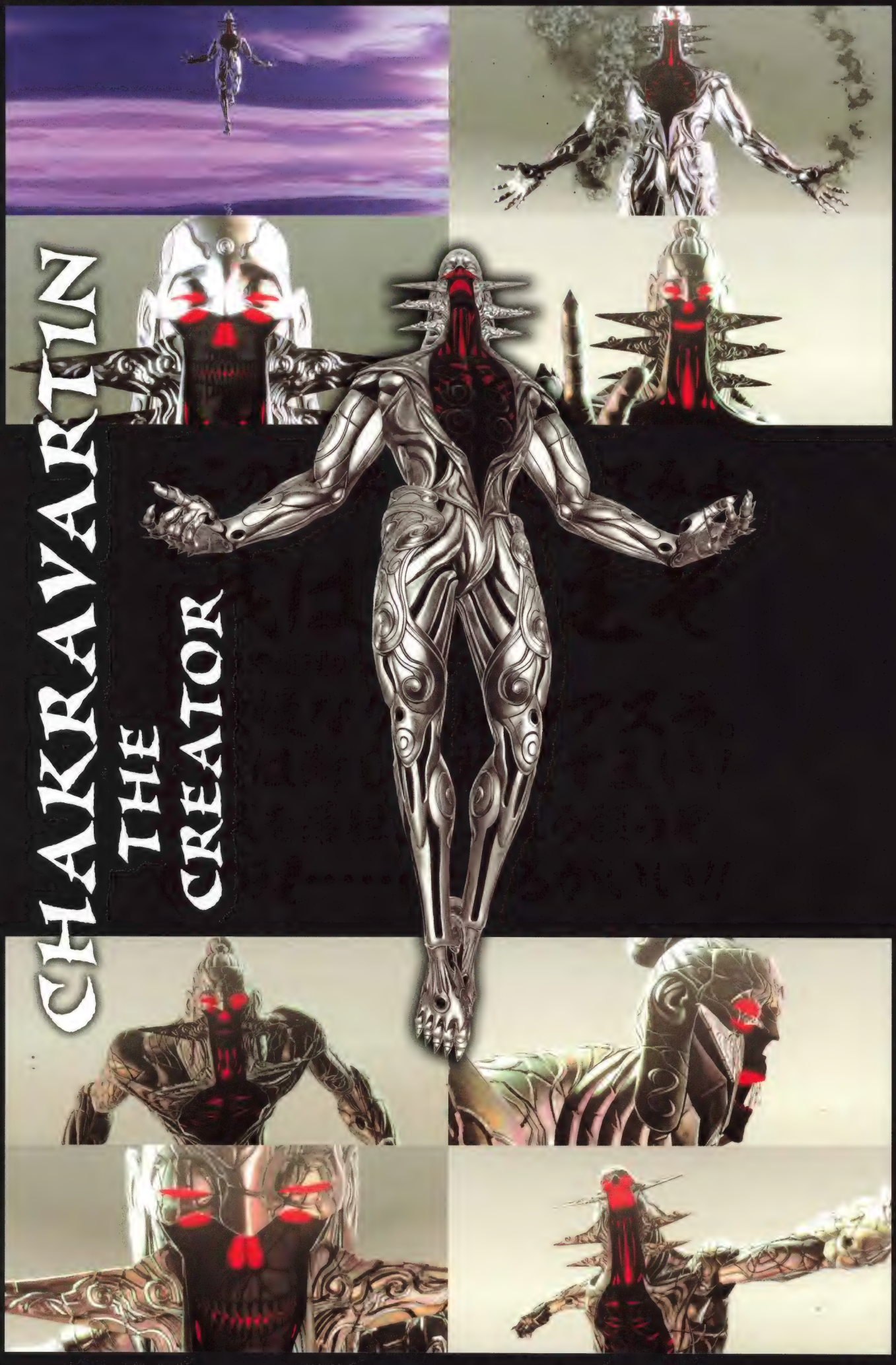









CHAKRAVARTIN



CHAKRAVARTIN THE CREATOR


CHAPTER:3
DRAFTS

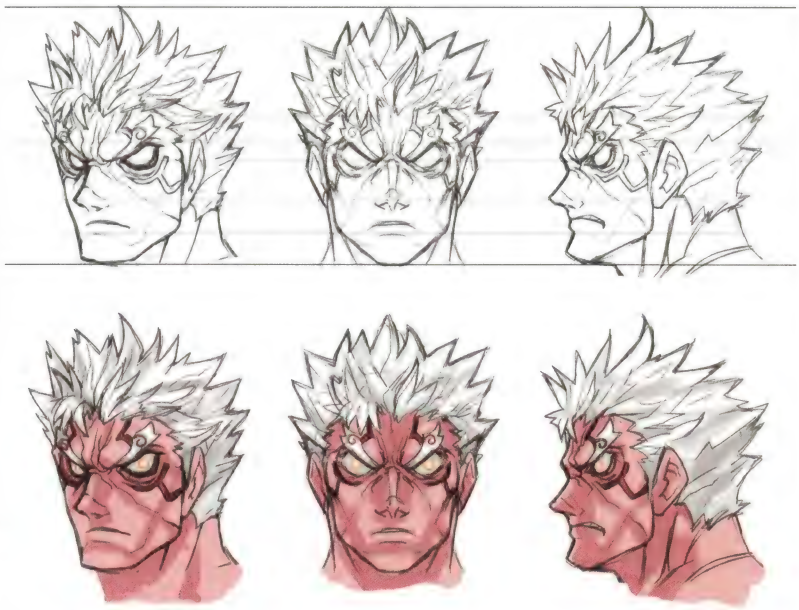
ASURA SETTINGS

One full year from the start of development, we finally settled on the current design. In the beginning, instead of the six arms, there were lots of different proposals, like giving Asura a transformative element to change into a bigger form or giving him a large number of weapons. In the end, though, he was drawn in a simple and hot style, so that the character's concept and feel could be communicated directly and more naturally. Also, when we were working on the design, he was drawn in a fair bit of detail, with specifications like how his obi belt is tied and the way his silhouette appears with the layers of fabric; we worked to create something polished despite its simplicity. (Yamaguchi)

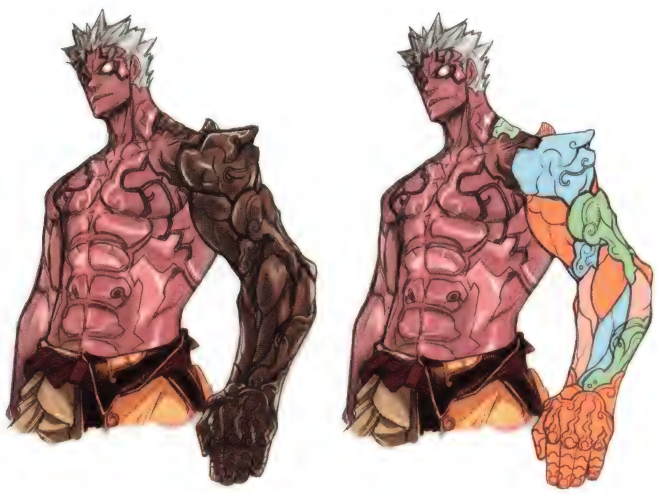
☐ FULL BODY FRONT VIEW



☐ HEAD

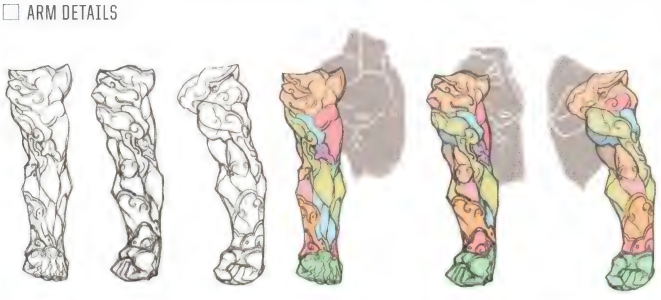


☐ ARMS



The line breaks in the panels basically correspond to muscle breaks. The drawing on the right identifies the parts by color. Lines within areas that are the same color are not panel lines, but rather show decorations (as if carved into the surface) or deterioration (cracks, etc.).

☐ ARM DETAILS



☐ UPPER BODY BACK VIEW



LOWER BODY CLOTHING SETTINGS

The very bottom layer he's wearing is an article of clothing shaped like pants.





Hip cloth
This is wrapped around on top of the pants. It's basically the same as the hip cloth in the image.

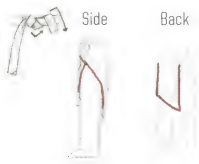






On top of the hip cloth is a wrapped piece of clothing that covers the lower left side of the body. It's tied on with an obi belt.





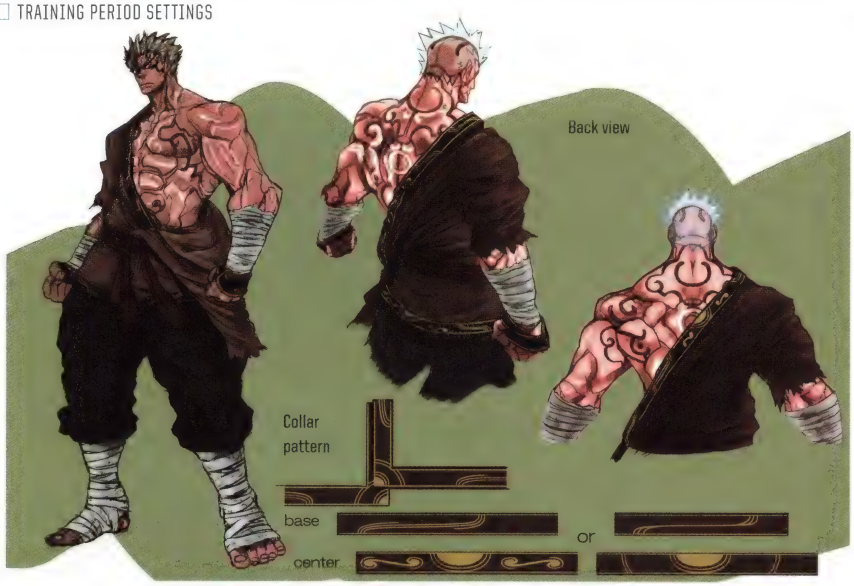
It's like this under the mantle.

CLOTHING SETTINGS: HIP CLOTH





TRAINING PERIOD SETTINGS





EIGHT GUARDIAN GENERALS PERIOD FULL BODY FRONT VIEW

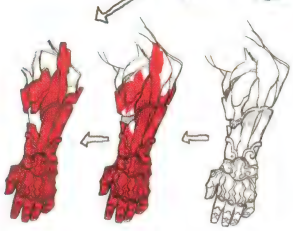


INITIAL DRAFT : ARMS DURING RECOVERY IN EPISODE 4



Gauntlet
Back side of hand area

The back of the hand is covered by armor. The front and back are consistent with each other up to the area separated by a pale blue line. I'll leave to you the decision of increasing or decreasing the pale red area around the elbow, taking into consideration the degree of corrosion. I think it would be good to slightly differentiate the silhouette for the pale red area on each arm.



In general, the part separation lines follow the breaks in the muscles. With emphasis on how he looks, I think it would be better if they were not exactly aligned with the muscles, but rather exaggerated breaks (of fake muscles).

Using the far right example as a guide, parts other than the areas colored red have crumbled away.

SIX-ARMED VAJRA ASURA SETTINGS

☐ FULL BODY FRONT VIEW



The bit that gave us the most trouble was the four arms in the back. If we just put this kind of portrait-like volume as is into the game, he would be too big and animating his actions would be difficult; we worked really hard to find balance. Also, we tried not to change the figure of Asura himself too much in order to make him more sympathetic. (Yamaguchi)

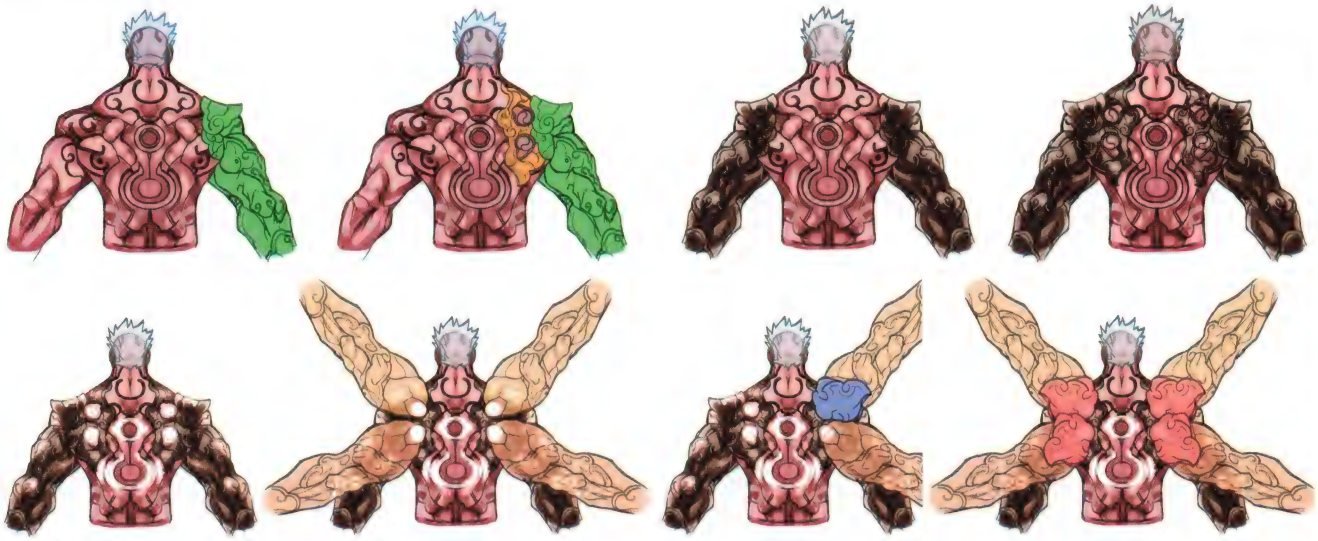
☐ HALO



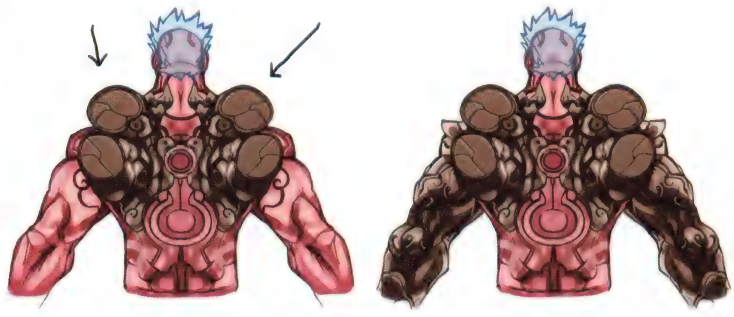
☐ EXAMPLE OF HALO ATTACHED



☐ UPPER BODY BACK VIEW



Cross-sections for convenience to help understand the arm positions and attachments. These are only meant to be helpful; it is not a requirement that the arms look like this.





This (02) is how it would actually look.

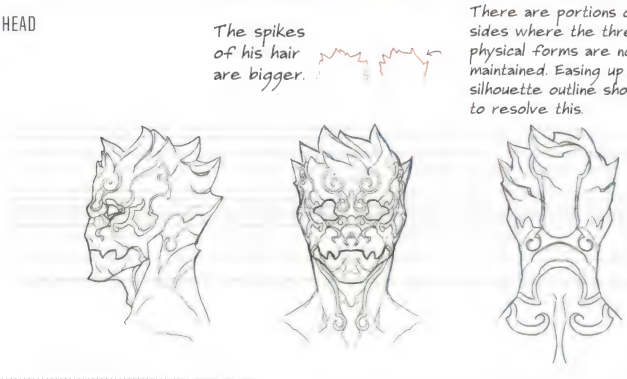
BERSERKER SETTINGS

☐ FULL BODY FRONT VIEW

This was designed to be the Asura whose wrath had run wild. The point we were most careful with was to make sure that this was still recognizable as Asura, even though his form had changed a great deal. In particular, we emphasized close-ups of his face, and for his head alone, we designed dozens of proposals. (Yamaguchi)



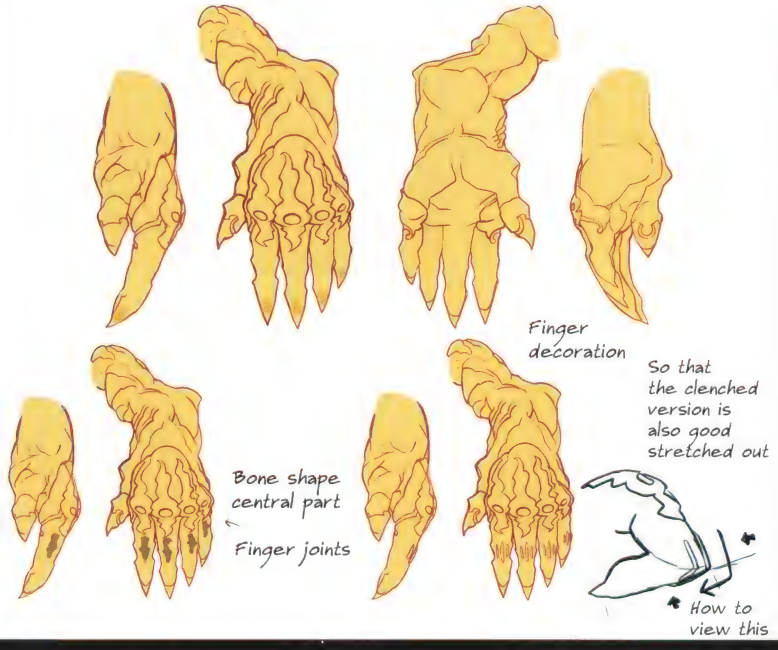
☐ HEAD



☐ ARMS VIEWED FROM THE SIDE



☐ ARMS

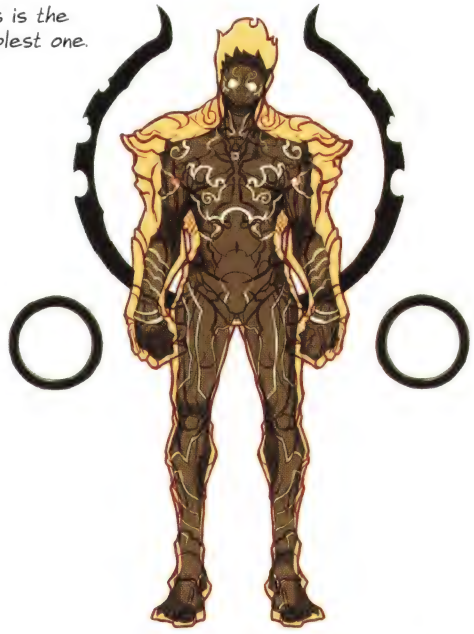


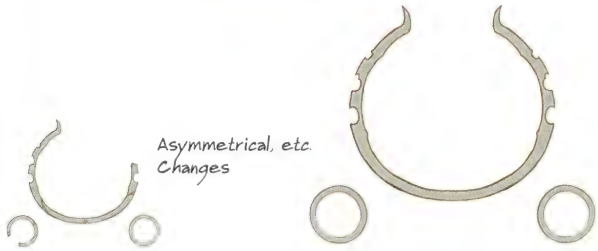
☐ ARMS VIEWED FROM THE BACK



☐ EXAMPLE WITH HALO AND EQUIPMENT

This is the simplest one.



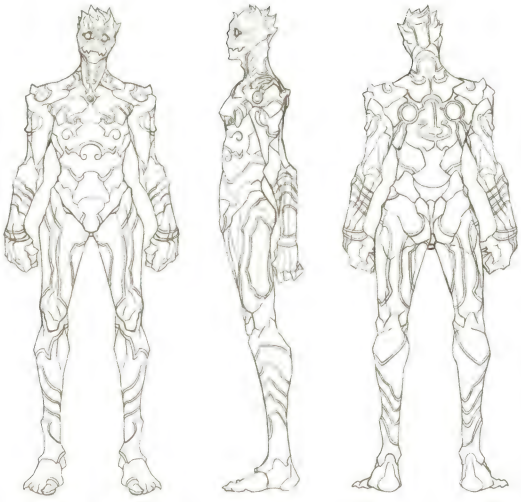


Asymmetrical, etc. Changes

☐ LINE DRAWING: FULL BODY, THREE VIEWS

Head silhouette

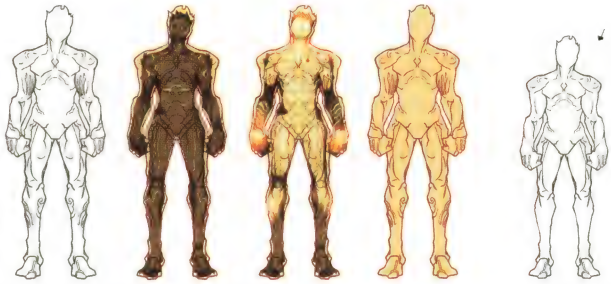
Make the hair spikes larger so that they are central and prominent.



☐ AURA COLOR SETTINGS

Revised body aura
Silhouette details related to the accessories on his back and his armor have been omitted.

If any of these lines or parts get in the way, please feel free to omit them as necessary.



WRATH SETTINGS

☐ FULL BODY, THREE VIEWS



Light peeks through from the parts of the body that have carbonized and fallen off

Even slimmer image of the inside (luminescent body)

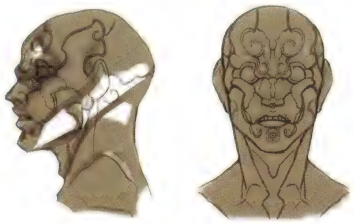


We designed this as the Asura who has surpassed the limits of his wrath, and now only searches out his enemies with razor-sharp focus. For the scene in Episode 15 when Yasha comes up against Wrath, to further bring out the contrast between Yasha (who is trying to forge a new path) and Asura (who is bound by his wrath to a dark and grim path), we designed Wrath with a black coloring and gave him a slender silhouette. (Yamaguchi)

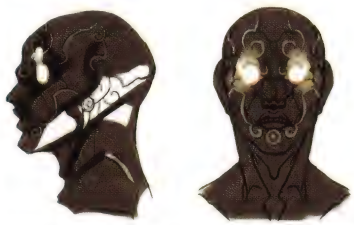


INITIAL DRAFT : HEAD

Head base color



Silhouette concept



☐ HEAD



Base color



Head lines emitting light
Also an impression of loudness. Line light narrowed down to only body lines. I think that just making the eyes and mouth (when open) emit light would work for the face.



The idea is something almost entirely black with just the light-emitting areas standing out (eyes, mouth, face/body lines).

MANTRA ASURA SETTINGS

FULL BODY FRONT VIEW



This form shows Asura after he gains Mithra's power, with the glittering golden arms Asura is known for seriously powered up. We really struggled with how to sublimate Asura, after the player has come all this way with him, but in the end we decided on a straightforward design, which is a theme you see pretty often in shonen manga. (Yamaguchi)

UPPER BODY PARTS SETTING



INITIAL DRAFT : WRATH HEAD AND HALO

HEAD

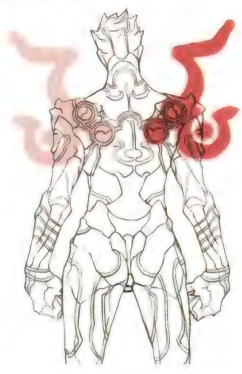
Draft with mouth open



HALO

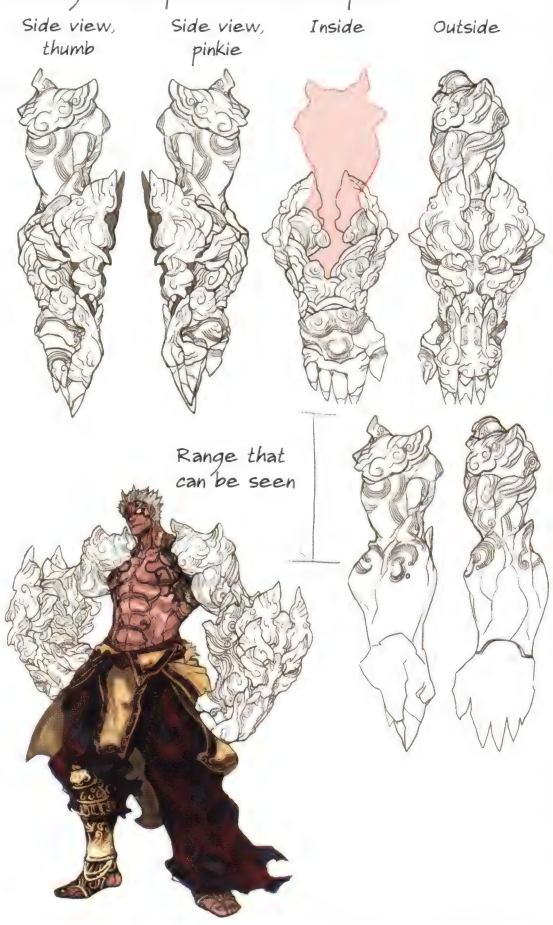


DIFFERENT HALO PROPOSAL



ARMS

Reduced volume around wrists, addition of lines for bending wrists, part revisions complete



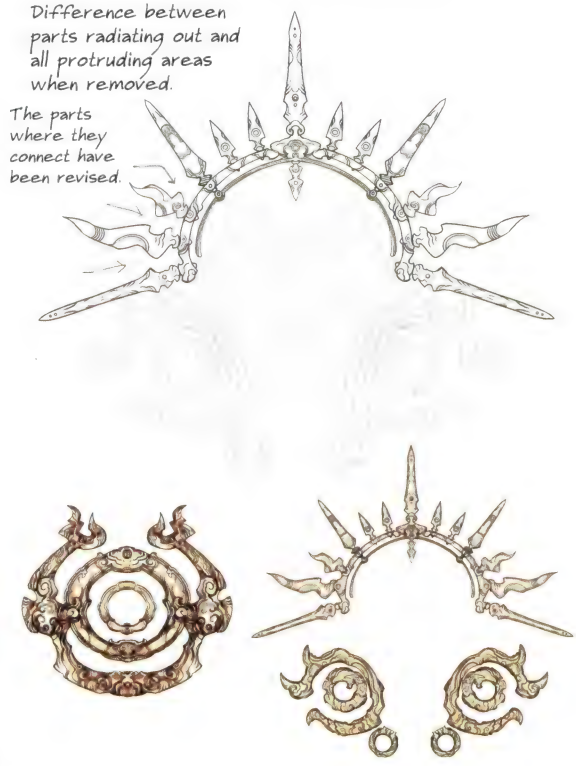
ASURA, THE DESTRUCTOR SETTINGS

☐ FULL BODY FRONT VIEW

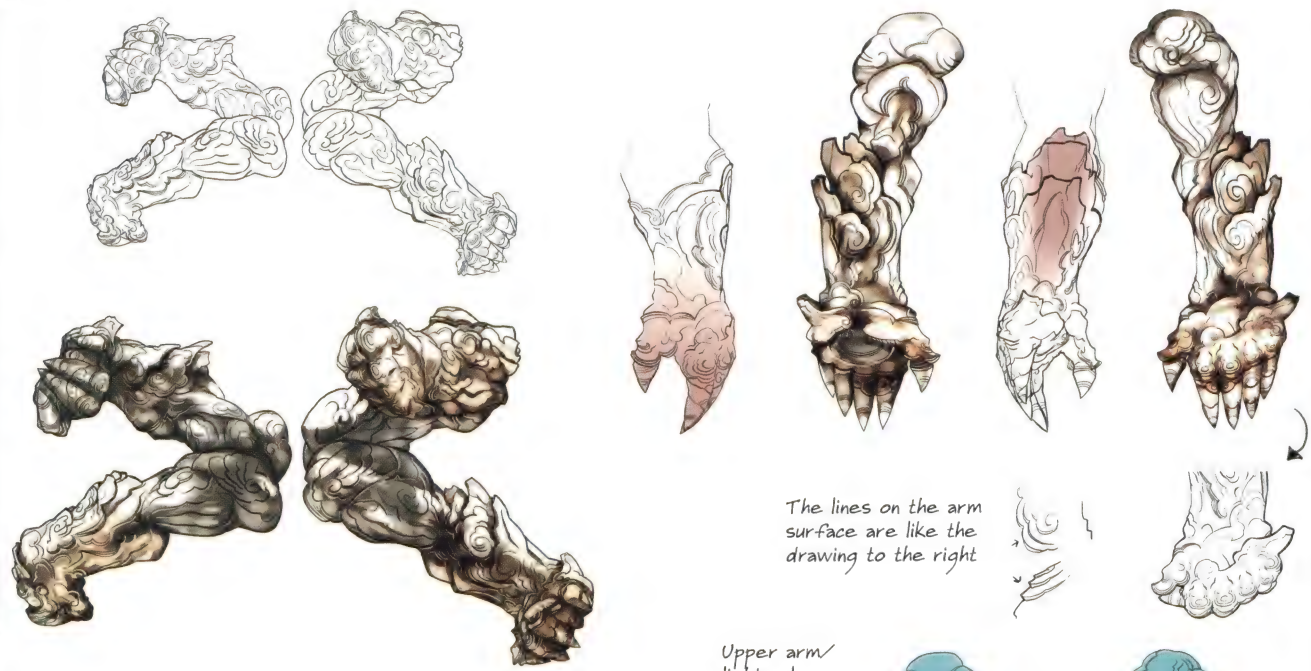


We wanted to show a glimpse of this final form with Mantra Asura, so this design was actually finished first. As a concept, similar to Mantra Asura, this is a straightforward design. We were most concerned about the sense of volume in the arms' design. How to communicate the very simple development of bigger arms gave us a fair bit of trouble, but I feel like this design will make you think: Hot! Cool! No doubt about it! (Yamaguchi)

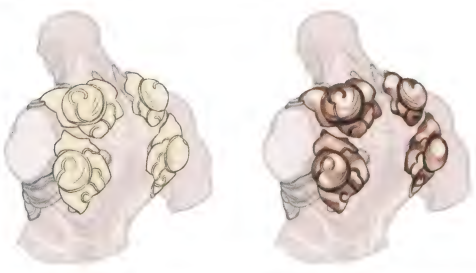
☐ HALO In Episode 22: A Life Well Lived, the halo on his back is shown changing into a flying form. The truth is, the animator looking at the completed design - which did not have this setting originally - said that it might be cooler if we made it transform, which led to us adding in this function. (Yamaguchi)

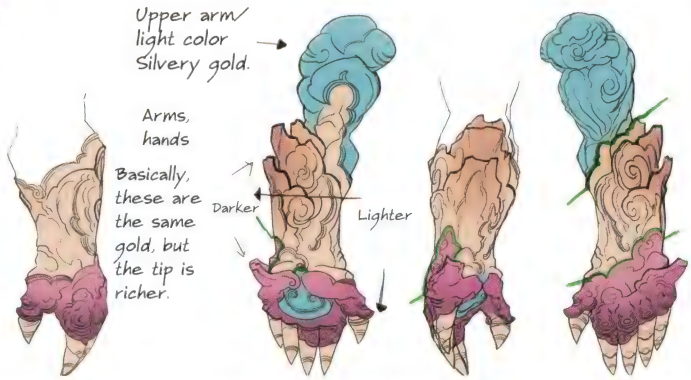


☐ ARMS



☐ UPPER BODY BACK VIEW, ARM CONNECTION AREAS



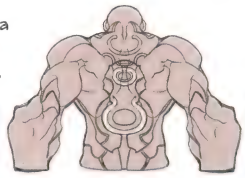


UPPER BODY METAL AREAS



UPPER BODY BACK VIEW

*Even when Asura is in his Destructor form, the upper body metal parts are placed on this silhouette.





These drafts have past lines extended where connected parts are placed on the back of the body.



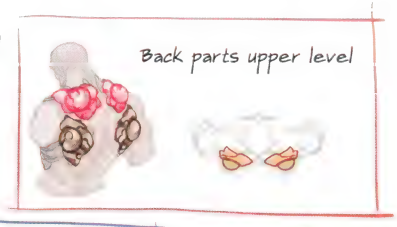
Ball-joint parts

ARM CONNECTION EXAMPLE

Joint on Asura the Destructor's additional arms

Top view Supplement





Back parts upper level

Back parts bottom level





Additional arm silhouette

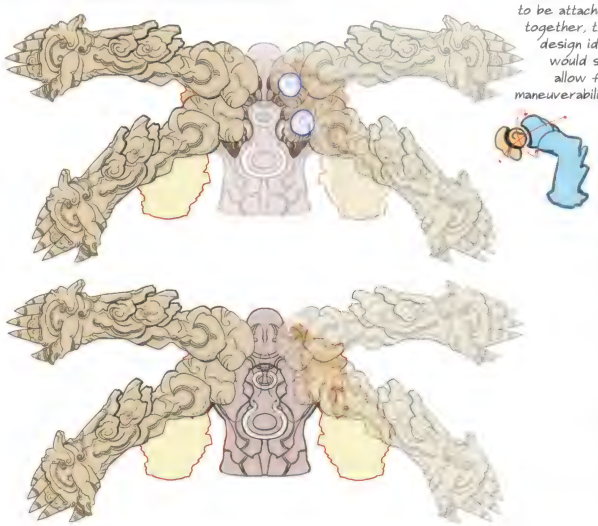
Protrude from Asura the Destructor's back.

It's fine if parts are cut.



POSITIONING OF ALL ARMS (EXAMPLE)

If we don't want the arms to be attached together, this design idea would still allow for maneuverability.



INITIAL DRAFT: ASURA, THE DESTRUCTOR

ARM CONCEPT



THOUSAND ARMS



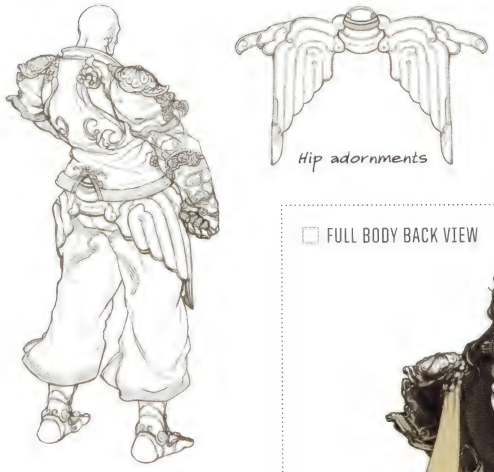
YASHA SETTINGS

FULL BODY FRONT VIEW

This character is in the position of being the lone handsome face in this world. No ordinary rival, he is more mature than Asura as his brother-in-law, but deep down he has the same passion. Getting all this into the design was a lot of hard work. (Yamaguchi)



CLOTHING SETTINGS: HIP AND HAND ADORNMENTS



FULL BODY BACK VIEW



I'M THINKING OF GOING WITH THE PROPOSAL ON THE BACK SIDE FOR THE WINGS ON THE BACK (SCARVES).

CLOTHING SETTINGS: TYING THE OBI BELT



HEAD

We came up with a fair number of proposals for the hairstyle and the tattoos, which really change the impression the head makes. With ideas for things like a priest-like hairstyle among them, in a certain sense, this character was more difficult to do than Asura. (Yamaguchi)

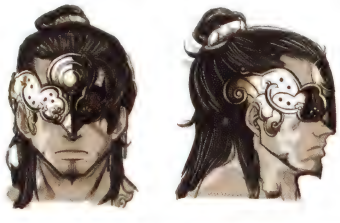


HEAD: SEVEN DEITIES PERIOD



HEAD: EPISODE 21

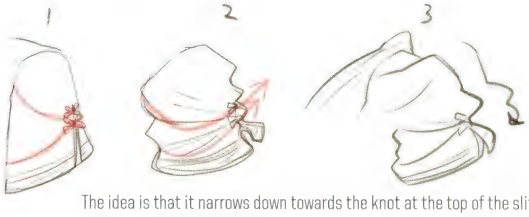
Paint yellow over the base, with the rendering having a white base and the impression of a little silver.



CLOTHING SETTINGS: MARTIAL ARTS UNIFORM

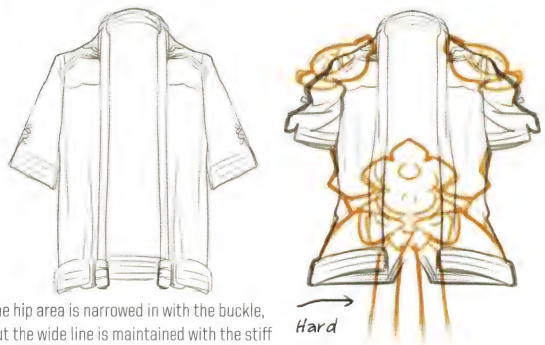


CLOTHING SETTINGS: SHOULDER OPENING



The idea is that it narrows down towards the knot at the top of the slit. (It's not necessarily that there is a tie of some sort running through it. It's fine if it's just held back in this kind of shape.)

CLOTHING SETTINGS: EPAULET AND BUCKLE POSITIONS



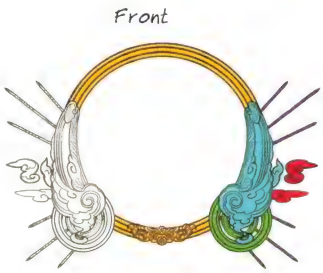
The hip area is narrowed in with the buckle, but the wide line is maintained with the stiff area of the hem.

CLOTHING SETTINGS: BUCKLE AND OBI BELT



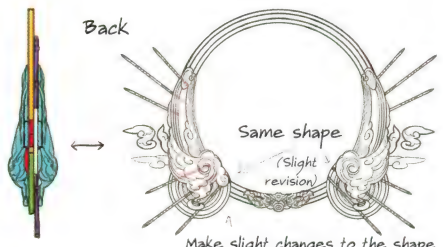
HALO



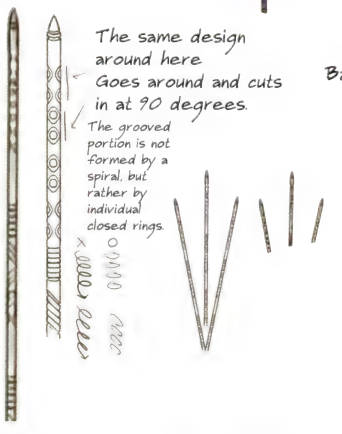


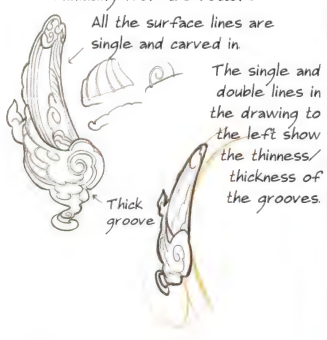
For when you see Yasha from behind, I'd like this area to be designed the same on both sides, similar to the halos of the other Seven Deities.

Attaching the adornment at the wing-base area (light blue part) to the underside as well will probably allow for a rough consistency in Yasha's external appearance when viewing him head-on from the rear.

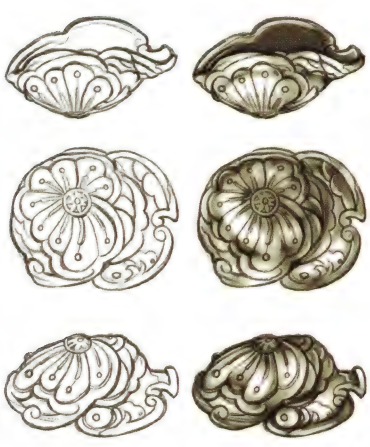


Make slight changes to the shape of the wing part on the underside only to hide the tips of the light radiating from the bottom.





EPAULETS



TRAINING PERIOD SETTINGS



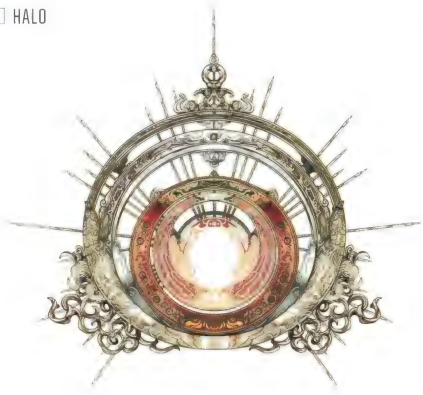
LEADER OF THE SEVEN DEITIES: DEUS SETTINGS

☐ FULL BODY FRONT VIEW



Deus governs the Seven Deities. To bring out a gentlemanly and noble air, we brought a Western essence into the design by using the uniform and a suit. It's a distinctive combination, but I think it brings a nice accent and shows Deus as the majestic and imposing figure he is. (Yamaguchi)

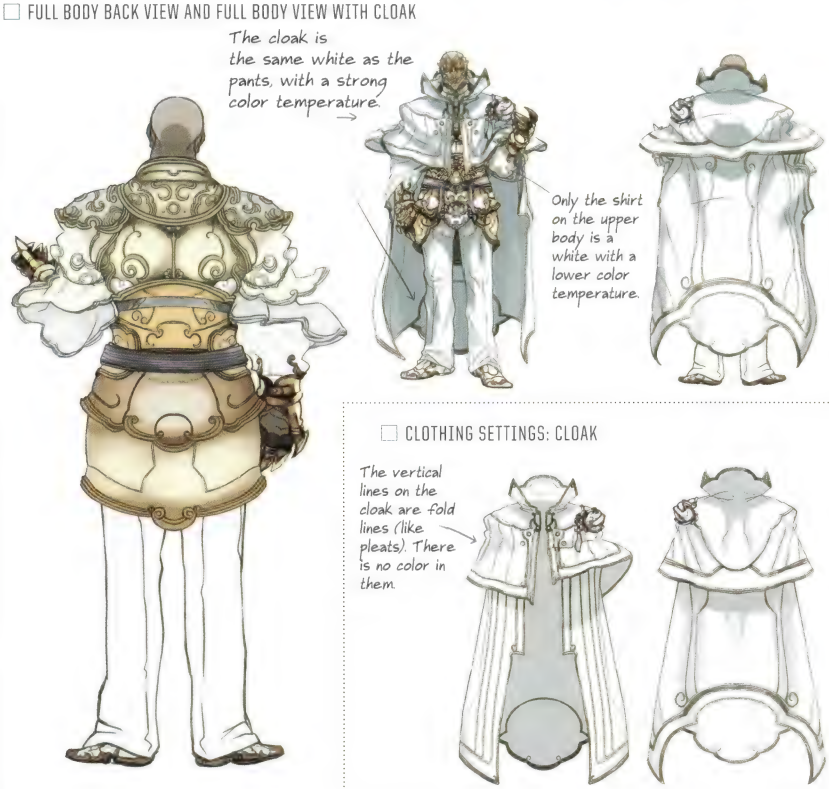
☐ HALO



☐ EXAMPLE OF HALO ATTACHED



☐ FULL BODY BACK VIEW AND FULL BODY VIEW WITH CLOAK

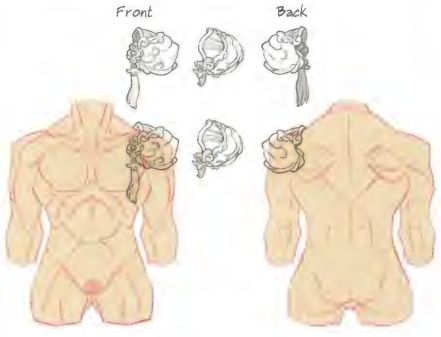


INITIAL DRAFT: DEUS HEAD PATTERN



☐ CLOTHING SETTINGS: CLOAK

☐ CLOAK EPAULETS

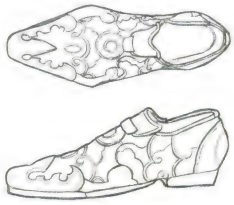


☐ CLOTHING SETTINGS: SLEEVES AND BRACERS



Since the sleeves from the shoulder have been shortened, exposing more of the forearm, we gave him a long-sleeved shirt to wear under his armor. The sleeves along the forearms are bunched up by the gauntlets.

☐ CLOTHING SETTINGS: SHOES



HEAD

Pattern that doesn't hide the eyebrows



Pattern hiding the eyebrows



The adornment on his forehead is not hidden by the pattern.

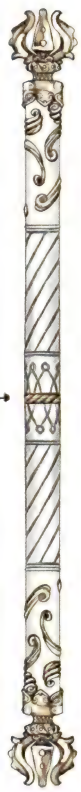


Pattern color

Something kind of close to the skin color

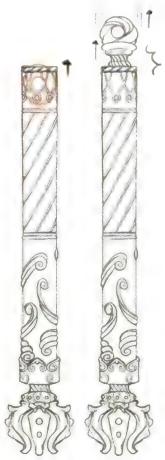
Please go ahead with whatever is better, hiding the eyebrows with the pattern or leaving them visible.

WEAPON SETTINGS: SAKRA



Connection area

The connecting parts are usually stored within the piece.





Only the part at the base is a slightly larger ring.

The chain part is a smaller, perfectly circular ring.

CLOTHING SETTINGS: OBI BELT AND ADORNMENT AROUND HIPS

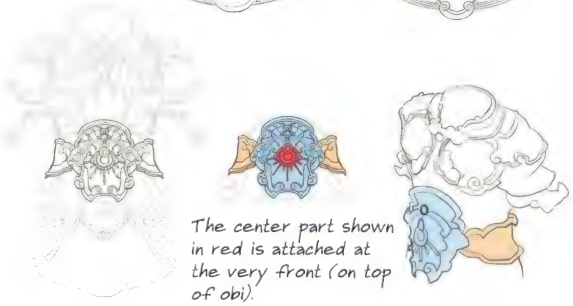


Obi front

1. It's tied above the hips, but the central area of the hips is above the knot.



Sleeve base interferes. Revise.



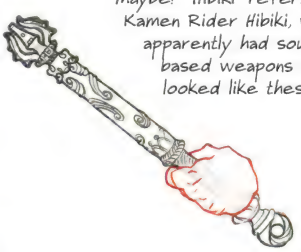
The center part shown in red is attached at the very front (on top of obi).

WEAPON SETTINGS: SAKRA SIZE

Nunchuks



Can usually be wielded like Hibiki's Ongekibo, maybe? "Hibiki" refers to Kamen Rider Hibiki, who apparently had sound-based weapons that looked like these?



INITIAL DRAFT: SAKRA DEVANAM INDRA DEUS





SEVEN DEITIES: OLGA SETTINGS

FULL BODY FRONT VIEW



Given her position as Deus's close advisor, we added in a Western essence with the uniform and suit, similar to Deus's design concept. Also, to try and bring her image even closer to Deus's, we chose white as her key color, and made her hair gold as well. Although in the game, she is only portrayed leading the fleet, she is also able to summon a countless number of weapons. (Yamaguchi)

HEAD



HALO



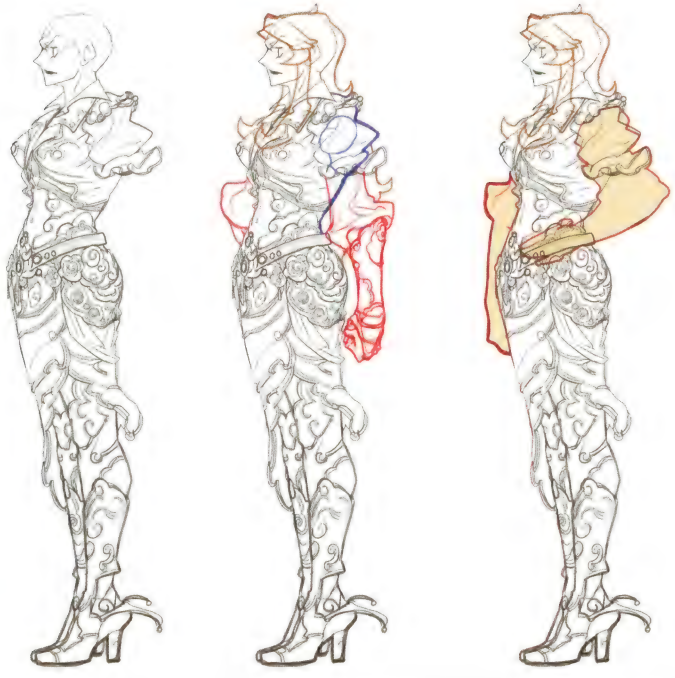
EXAMPLE OF HALO ATTACHED AND LONGSWORD SIZE



WEAPON SETTINGS: LONGSWORD



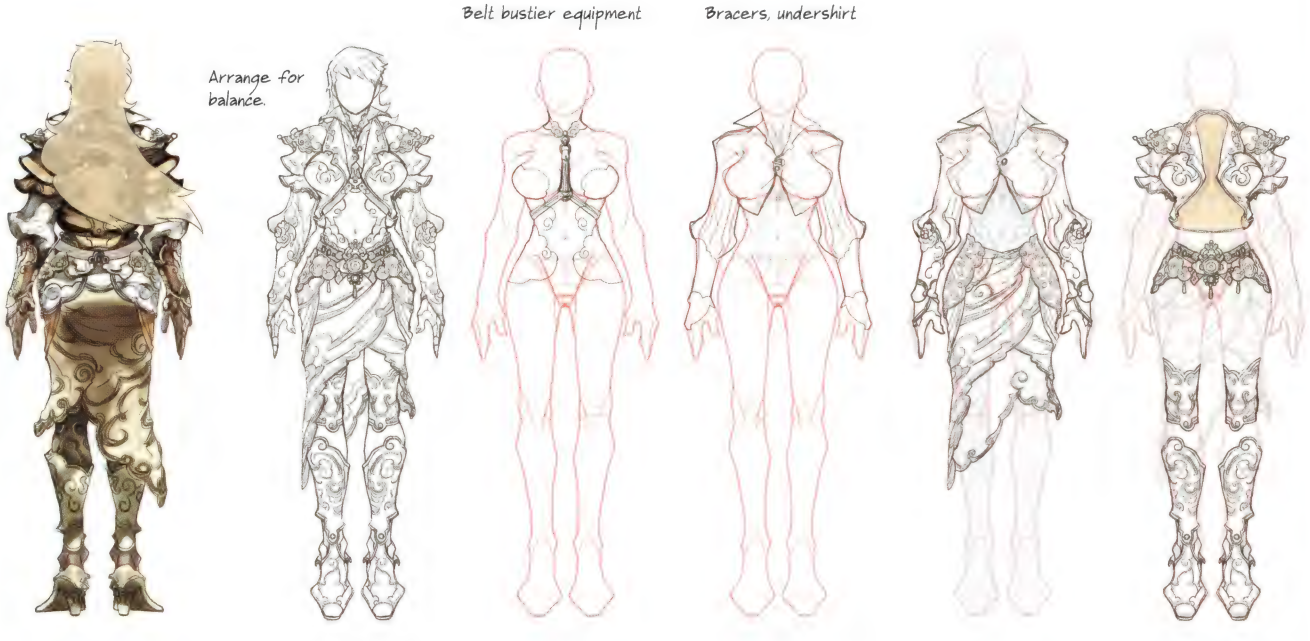
☐ LINE DRAWING: FULL BODY, SIDE VIEWS



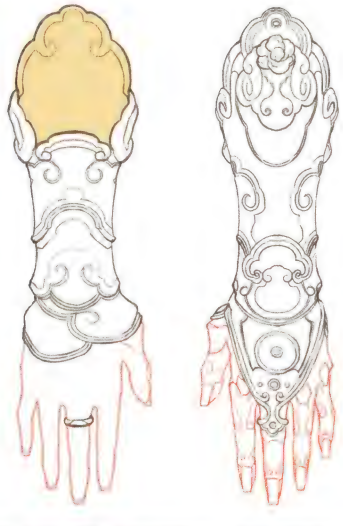
☐ CLOTHING SETTINGS: UNDERWEAR



☐ CLOTHING SETTINGS: DETAILS



☐ CLOTHING SETTINGS: BRACERS



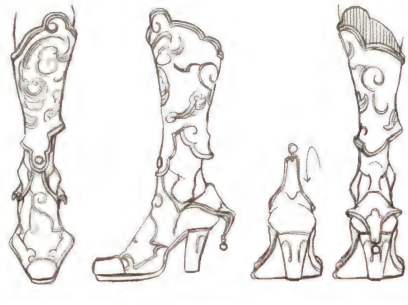
☐ CLOTHING SETTINGS: LEGS



☐ CLOTHING SETTINGS: OBI BELT AND BUCKLE



☐ CLOTHING SETTINGS: BOOTS



SEVEN DEITIES: WYZEN SETTINGS

☐ FULL BODY FRONT VIEW



Of all the main characters, this is the first one we finalized the design for. The concept was simply a guy who's annoyed and will punch someone sooner rather than later. Since he also plays a unique role in the game such that "shutting him up" during a monologue earns you a trophy (PS3) or achievement (Xbox 360), we took a fair bit of care with his face. We were also quite fussy about the details on the bracers, so I'd love it if players took a close look there too. (Yamaguchi)

☐ HALO



☐ WYZEN BULLET



☐ CLOTHING SETTINGS: BRACER

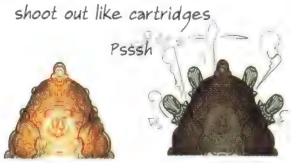
The bracer has the inside of its upper arm area reduced, for a size that does not interfere around the shoulders. Along similar lines, the position of the Buddha head gimmick was changed. (It was previously placed at the base of the bracer's upper arm area where it attached to the shoulder, but the final bracer has it between the front arm and upper arm areas.)









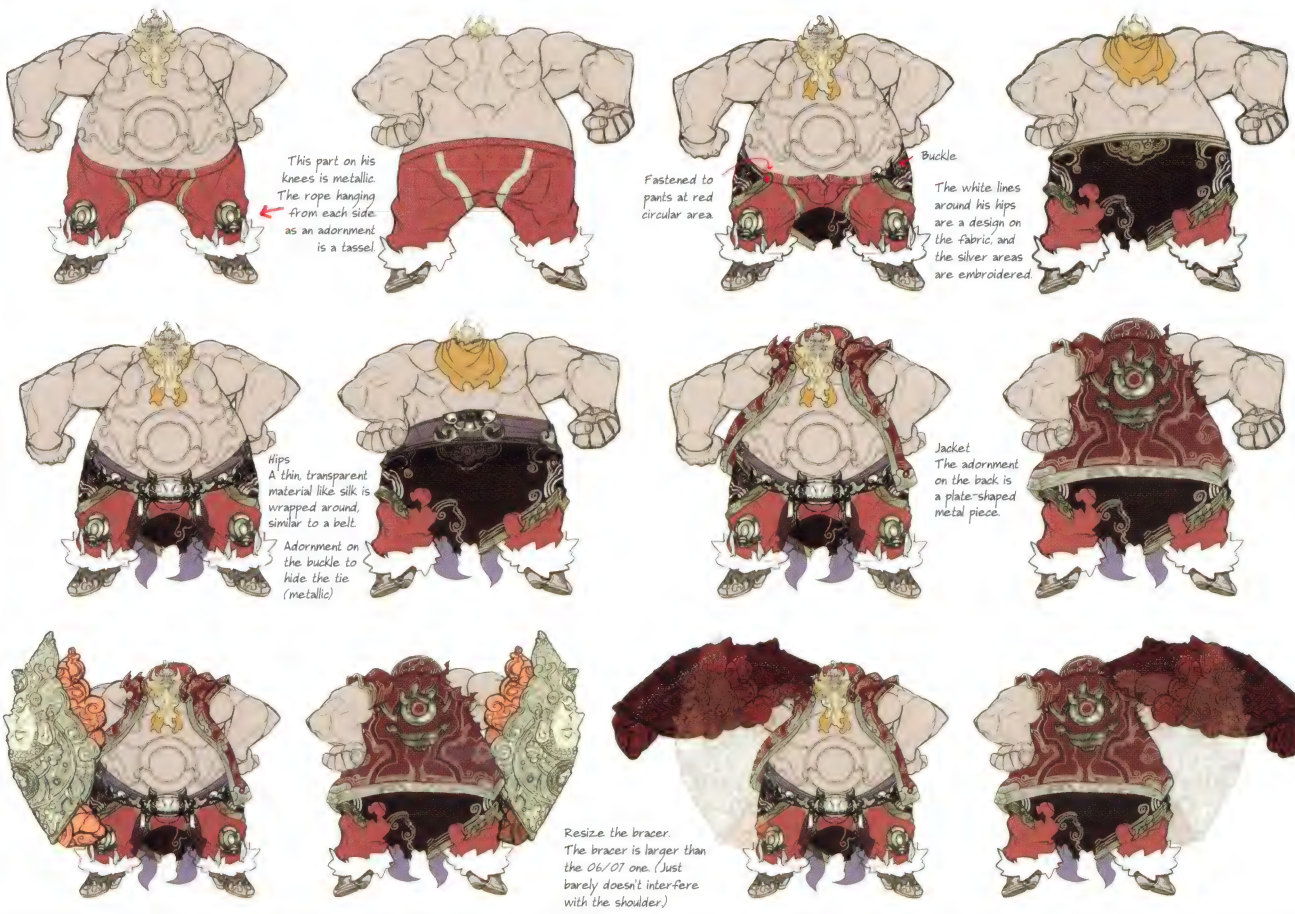


It might be fun if we could give it some visual cues like movement in response to gas venting or lighting up from overheating.

HEAD



CLOTHING SETTINGS: DETAILS



INITIAL DRAFT: WYZEN



VAJRA WYZEN SETTINGS

FULL BODY FRONT VIEW



Vajra Wyzen gives us the shonen manga quality of a defeated enemy becoming a giant and coming back for more. Since we had decided even before this that he would be defeated with the touch of a finger in his final Earth-sized form, we designed Vajra Wyzen to be an intermediate form between Wyzen and Gongen Wyzen. (Yamaguchi)

HEAD



His basic facial structure is no different from his normal face. The shape and texture of his beard and hair are different. Parts of his hair and beard look hardened.

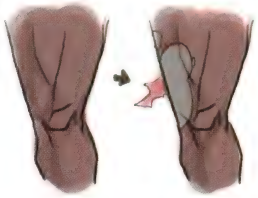
FULL BODY BACK VIEW

His hair hardens like when he becomes a god, but only on the left half of his body. (It seems like it might be better to get rid of the left/right distinction by having it harden completely or something.)

Because it would seem off to have his hair growing, I think it would be okay to cut the hair in the back. Although I also think it would be good to have it, just for the look.



The center of the right arm proceeds to harden, like when he becomes a god.



Gradually changes completely into a stone Buddha with skin peeling off when he takes damage and things.

His clothes have all been peeled off. Like his top half, his lower half is partially petrified like a stone Buddha.

For the look, there is a sense of something like a red film stretched thinly out over the petrified lower half.

HALO



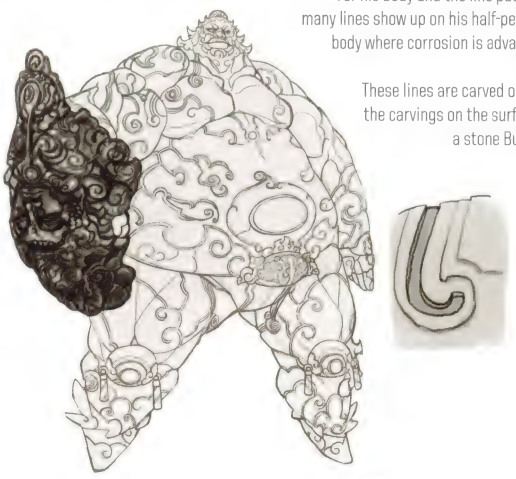
VAJRA WYZEN BULLET



FULL BODY PATTERN

For his body and the line patterns, many lines show up on his half-petrified body where corrosion is advancing.

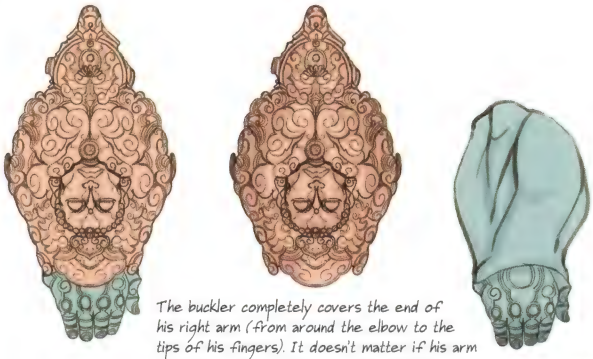
These lines are carved out like the carvings on the surface of a stone Buddha.



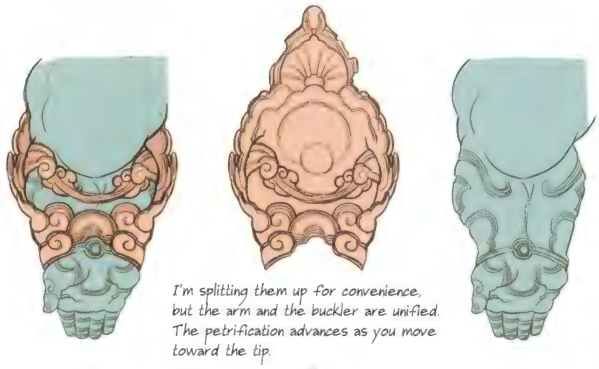
Only his buckler and knee parts remain. But rather than having a metallic feel, they are matte, like a stone Buddha.



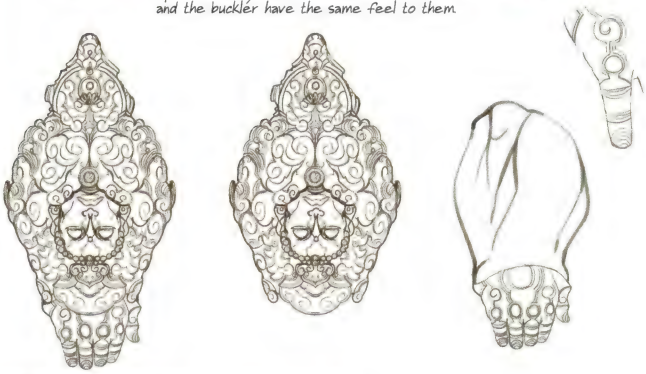
BUCKLER

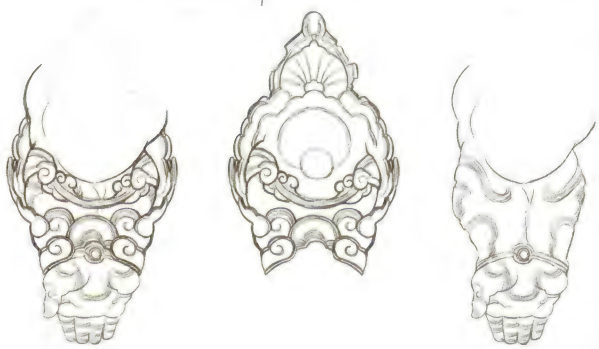


The buckler completely covers the end of his right arm (from around the elbow to the tips of his fingers). It doesn't matter if his arm and the buckler have the same feel to them.



I'm splitting them up for convenience, but the arm and the buckler are unified. The petrification advances as you move toward the tip.





GONGEN WYZEN SETTINGS

FULL BODY FRONT/BACK VIEW



This is the character dropped with the touch of a finger who is so familiar from PVs and commercials. Wyzen uses the power of the Mantra Reactor to achieve this final form, and we gave him a simple design as a planet-sized Buddhist statue to create a real impact. He is excessive in every way and seems strong, but I'd appreciate it if you noticed his odious portrayal. (Yamaguchi)

HALO



HEAD



BUCKLER

Buckler details when divine, etc.
Front

Buckler underside



SEVEN DEITIES: SERGEI SETTINGS

☐ FULL BODY FRONT VIEW



In the early stages, Sergei had characteristics like using a musical instrument to attack, and we incorporated a fair bit of a rock star-like essence into his design. Also, since Sergei is a brawling, sadistic character, we took particular care when designing his face. (Yamaguchi)

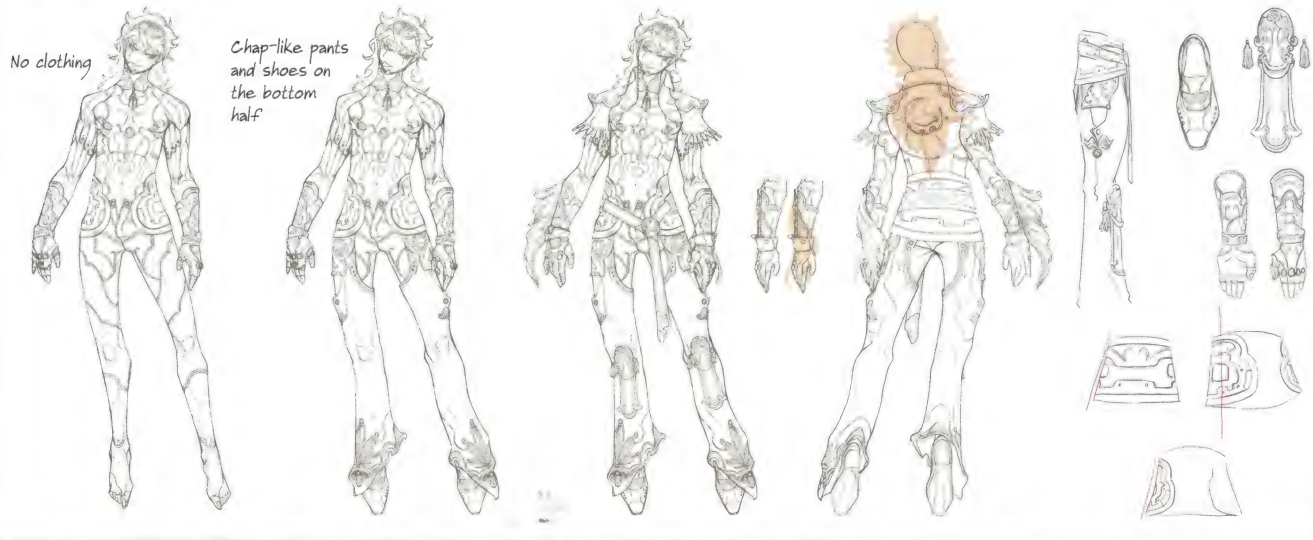
☐ HALO



☐ HEAD

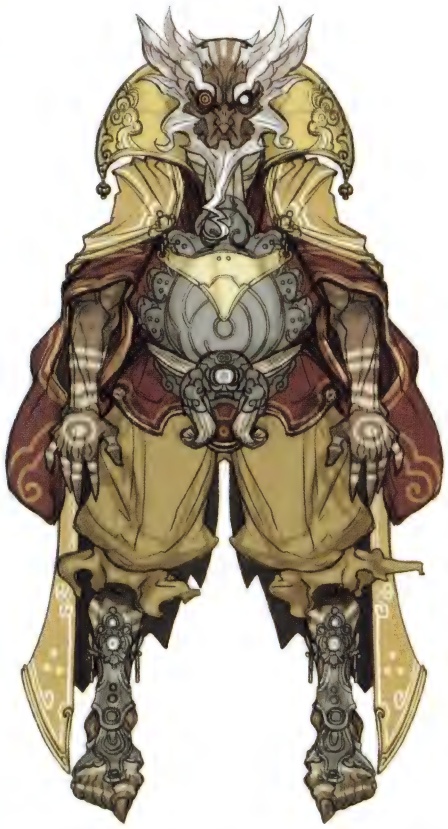


☐ CLOTHING SETTINGS: DETAILS



SEVEN DEITIES: KALROW SETTINGS

☐ FULL BODY FRONT VIEW



From the start, we had decided on a bird motif, and we knew that this was a character ruled by sloth, so whatever we made him, he had to be annoying... We did his design based on a suggestion that we try giving him a staff like in a certain other game. He also happens to be a master swordsman and is quick to unsheathe his blade... but this is only seen in the comics, not the game. (Yamaguchi)

☐ HALO



☐ EXAMPLE OF HALO ATTACHED

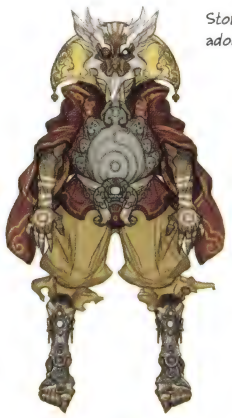


☐ CLOTHING SETTINGS: DETAILS

Body



Stomach adornment





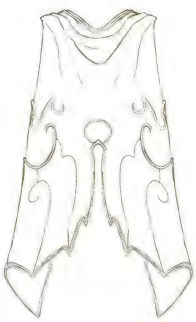


☐ CLOAK

Without cloak



With cloak

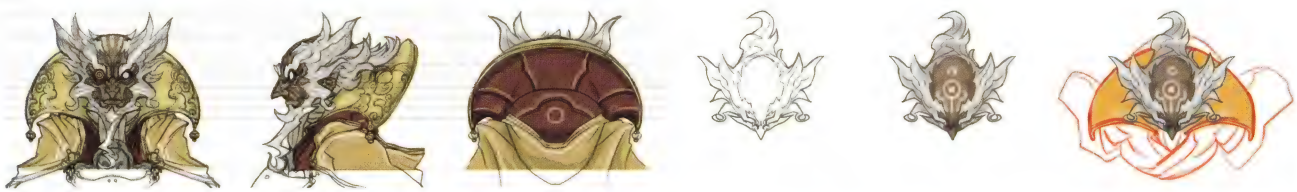


☐ HEAD

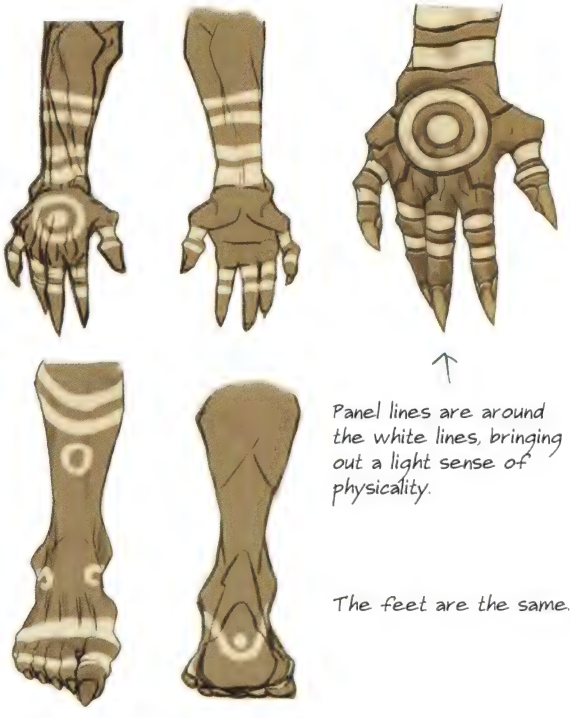
Front



Back



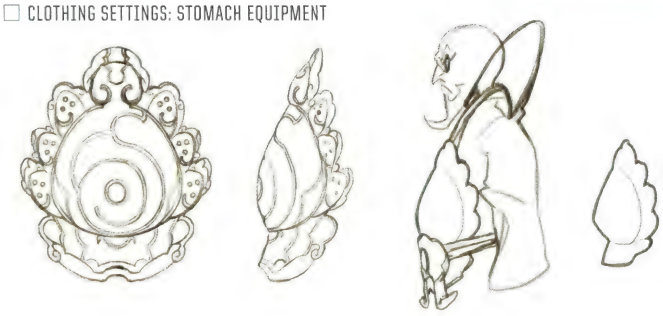
HAND/FOOT PATTERNS



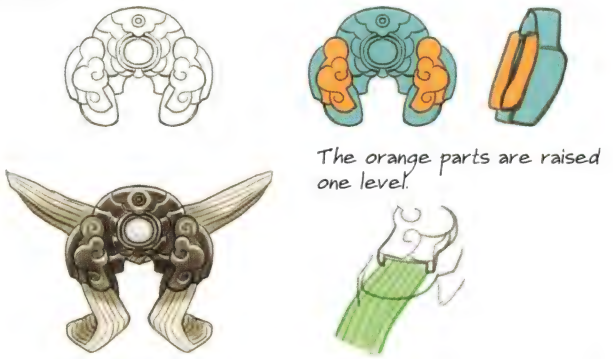
Panel lines are around the white lines, bringing out a light sense of physicality.

The feet are the same.

CLOTHING SETTINGS: STOMACH EQUIPMENT

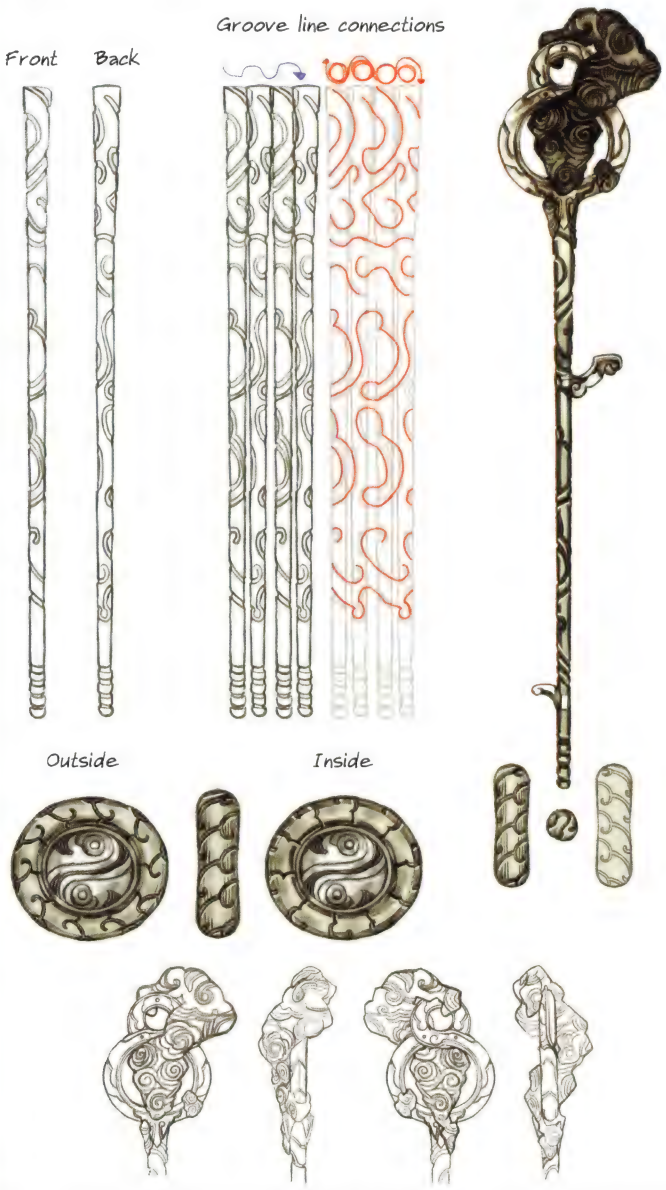


CLOTHING SETTINGS: BELT FASTENER

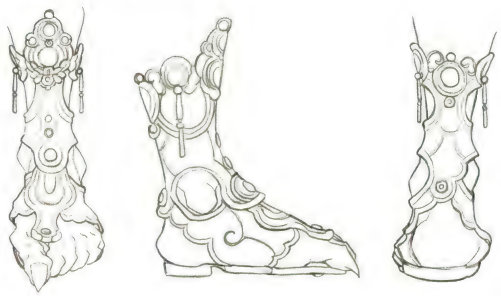


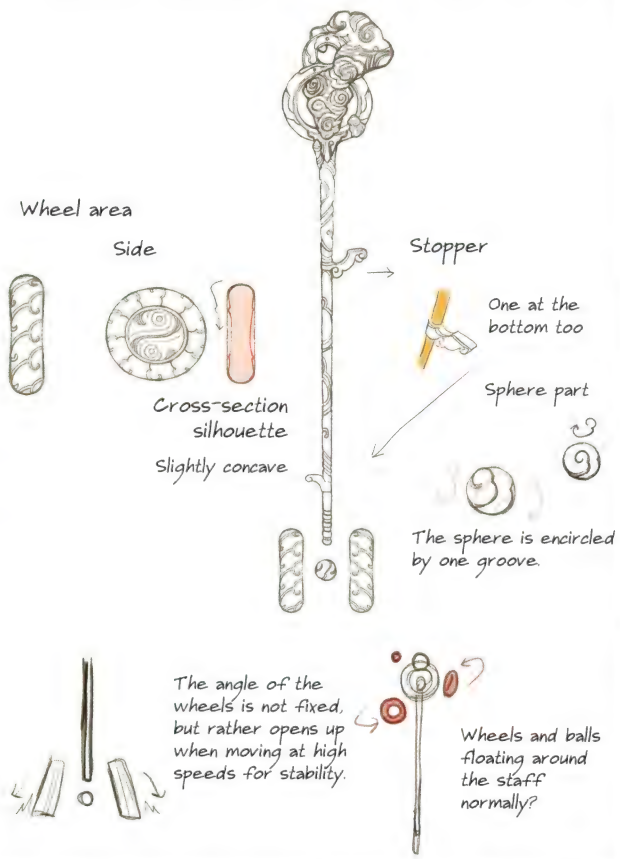
The orange parts are raised one level.

WEAPON SETTINGS: MOBILE STAFF



CLOTHING SETTINGS: SANDALS





SEVEN DEITIES: AUGUS SETTINGS

FULL BODY FRONT VIEW

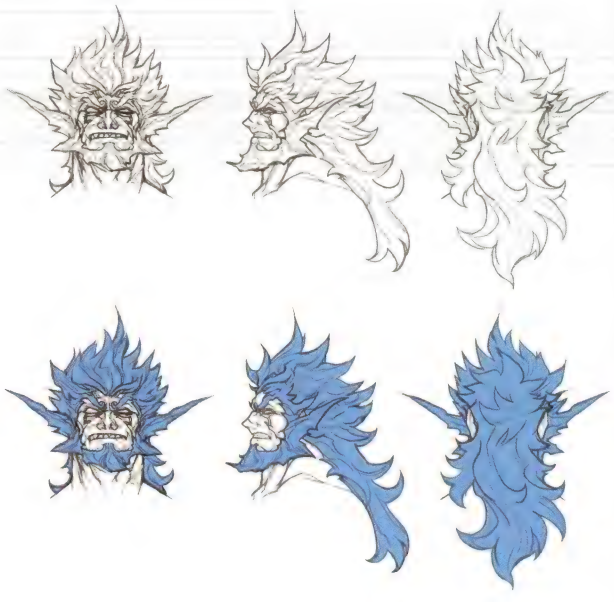


Augus was designed as the symbol of strength in this world. The truth is, this design was based on one of the scrapped proposals for Asura done during the early stages of development. It was rejected, but we felt it would be a waste to just throw it out, given how perfectly it captures the sense of power in this world, so we latched onto the idea of Asura's mentor and used the rejected design as the basis for Augus. (Yamaguchi)

EXAMPLE OF HALO ATTACHED

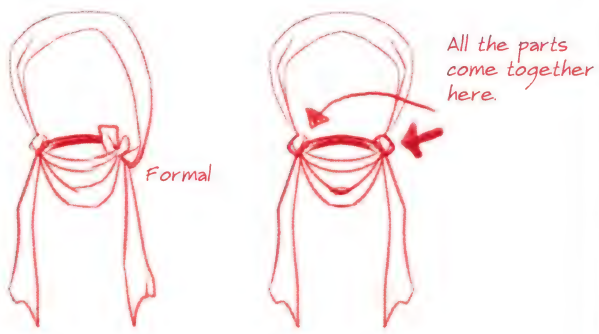


HEAD



CLOTHING SETTINGS: HEAVENLY GARMENT





Augus's heavenly garments are not tied together in the formal manner, but rather in a way that emulates the formal manner, as shown on the right. The part that becomes a ring around his waist can just be attached to the circular parts on his back with the knots.

☐ LINE DRAWING: FULL BODY VIEW WITH NO LONGSWORD OR HEAVENLY GARMENTS



☐ CLOTHING SETTINGS: FULL BODY BACK VIEW



☐ CLOTHING SETTINGS: "WAILING DARK" SPIRIT SWORD AND CLASP



The hip strap moves around relatively freely from the origin point.



☐ CLOTHING SETTINGS: EQUIPMENT AROUND HIPS



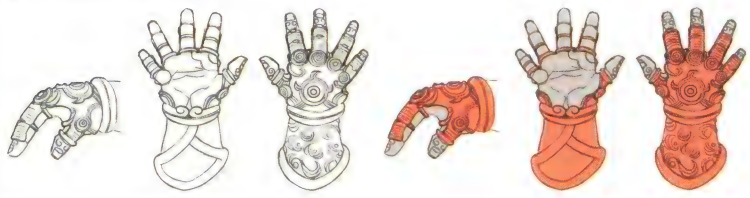
☐ CLOTHING SETTINGS: BOOTS



☐ CLOTHING SETTINGS: ANKLES



☐ CLOTHING SETTINGS: BRACERS



PRIESTESS MITHRA SETTINGS

FULL BODY FRONT VIEW



Mithra is a key character in the story, and we based her design on that of her mother. I suppose that having her take after her father would have been good, but since a fiery girl like that wouldn't have needed saving, we maintained her position as a sweet, gentle girl. Her role as a priestess is expressed in the patterns on her body, and the design changes depending on her situation, from when she is a priestess on the battlefield to when she is waiting at home for her father's return. (Yamaguchi)

EXAMPLE OF HALO ATTACHED



CLOTHING SETTINGS: APRON AND PONCHO



BODY PAINT



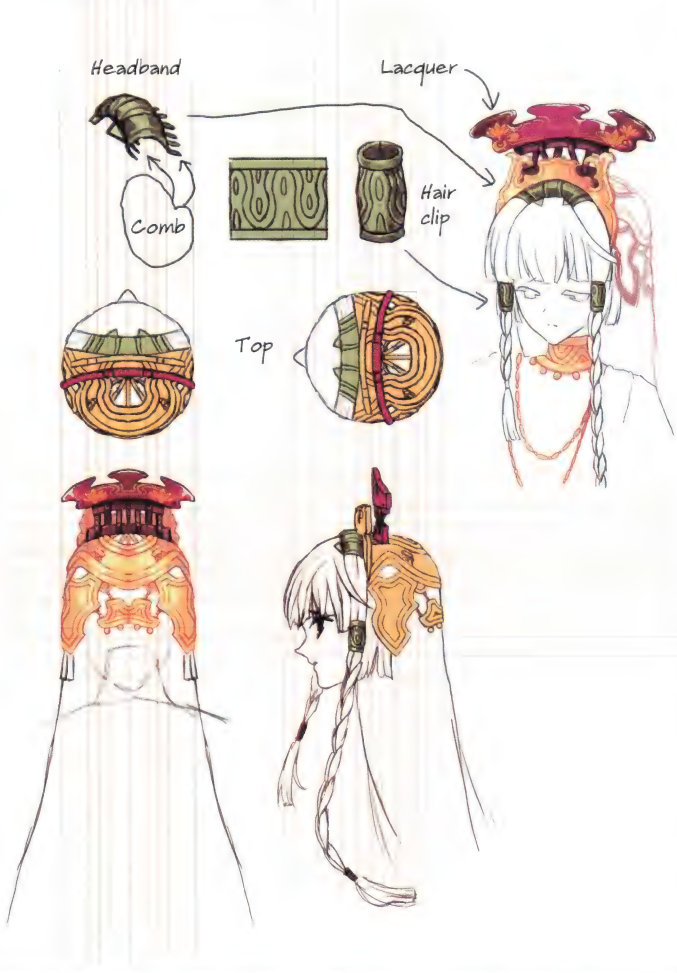
CLOTHING SETTINGS: WORK CLOTHING DETAILS



CLOTHING SETTINGS: HOME CLOTHING DETAILS



CLOTHING SETTINGS: HEAD EQUIPMENT



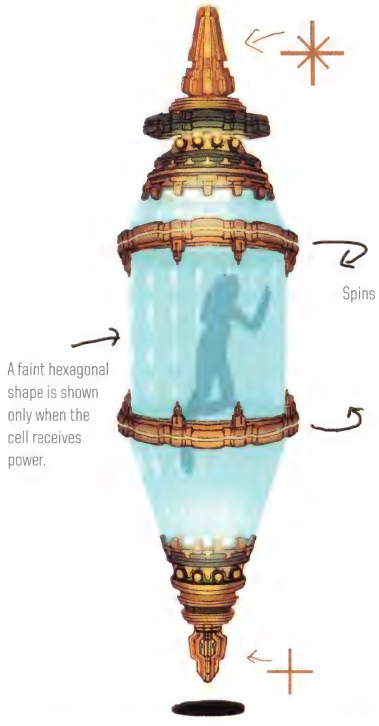
BABY MITHRA



POSSESSED BY CHAKRAVARTIN



CELL FROM EPISODE 2



ADULT MITHRA



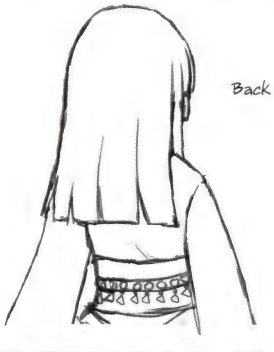
GIRL SETTINGS

FULL BODY FRONT VIEW



The girl has the same appearance as Mithra, and has a very important role in the story. Her personality is such that she can cross the emotional distance between herself and Asura with no sense of strangeness, and she is active and sociable. In the design stage, she was basically no different from Mithra, but when actually animating her for the game, we made them fairly distinct from one another. (Yamaguchi)

LINE DRAWING: UPPER BODY BACK VIEW



INITIAL DRAFT: MITHRA WORK AND HOME CLOTHING

WORK CLOTHING



HOME CLOTHING



DURGA SETTINGS

☐ FULL BODY FRONT VIEW AND CLOTHING SETTINGS



It was really hard to bring out both her nobility as one of the gods and her warmth as a mother. Focus on her nobility too much and she stops being a mother, and she might take on the gaudy air of a madam, so we held back on adornments and tried to get a balance. (Yamaguchi)

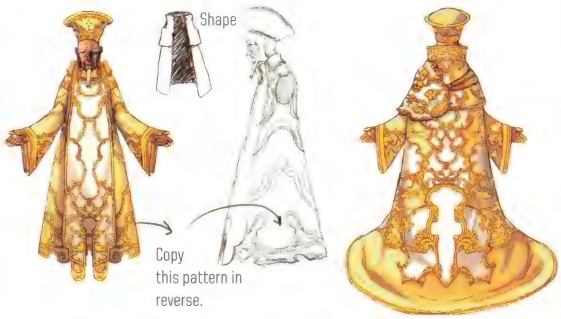
EMPEROR STRADA SETTINGS

☐ FULL BODY FRONT VIEW



Since he reigns supreme even among the gods, including the Eight Guardian Generals, we did the design playing up his luxurious and dazzling aspects, adding in elements of a priest. Contrary to the dignity he has, he is assassinated early on, so we put a fair bit of effort into creating a design that would make it look like he had a higher position than Deus in order to bring out that dignity. (Yamaguchi)

☐ CLOTHING SETTINGS: DETAILS



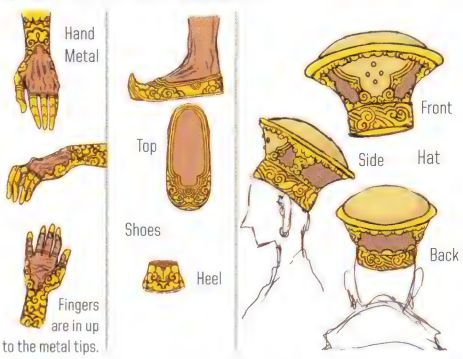
☐ NAKED



☐ HALO



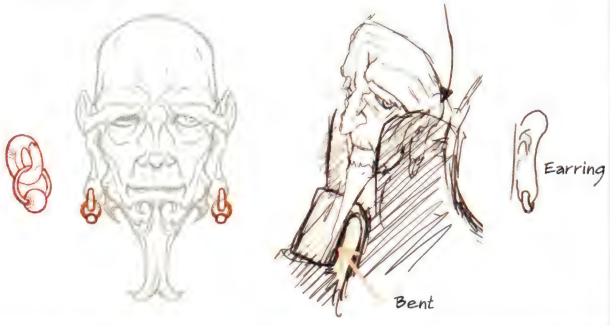
☐ CLOTHING SETTINGS: ACCESSORIES



☐ HEAD PATTERN



☐ CLOTHING SETTINGS: HEAD



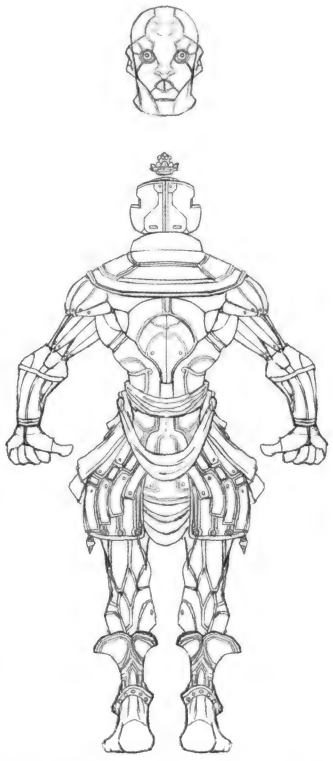
MACHINATION TROOP OPERATOR KAGEBOSH SETTINGS

☐ FULL BODY FRONT VIEW

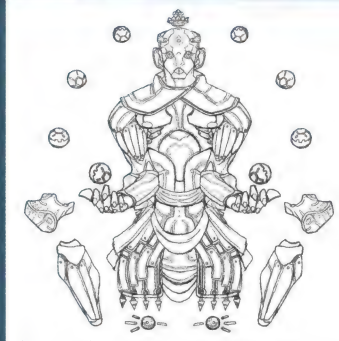


These characters are positioned as the intellectuals of the Shinkoku Army. We drew them as fairly tricky characters who use techniques like telekinesis and stretch out their arms and legs. I'd love it if you'd also pay attention to the way their mouths flap in the animation. (Yamaguchi)

☐ LINE DRAWING: FULL BODY BACK VIEW



INITIAL DRAFT: KAGEBOSH ATTACK METHODS



The floating orbs can fill a support role when attacking, or can serve as bombs themselves.



Joints come loose and he can play with them, move them, etc. When Asura is spotted, several joints surround him, join together, etc.



Sky/Great distance lv. 1



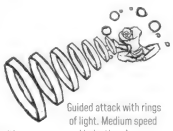
Sky/Great distance lv. 2



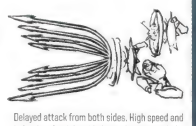
Sky/Great distance lv. 3



Guided missiles scatter forward with medium speed and limited induction. The attack pattern is fairly linear.



Guided attack with rings of light. Medium speed and induction. An average-speed guided attack that hits a wide range.



Delayed attack from both sides. High speed and induction. A quick guided attack comprised of multiple beams. The staggered attack comes in from both sides in a pincer manner.

REDEMPTION TROOP MAJOR TAISON (COLONEL TAISON NYUDO) SETTINGS

☐ FULL BODY FRONT VIEW



In short: a Buddhist statue. Similar to Wyzen, to give this character that annoying, hateful feeling, we worked hard not only on his design, but also his expression. Keep an eye out for his real magnificence in the game! (Yamaguchi)

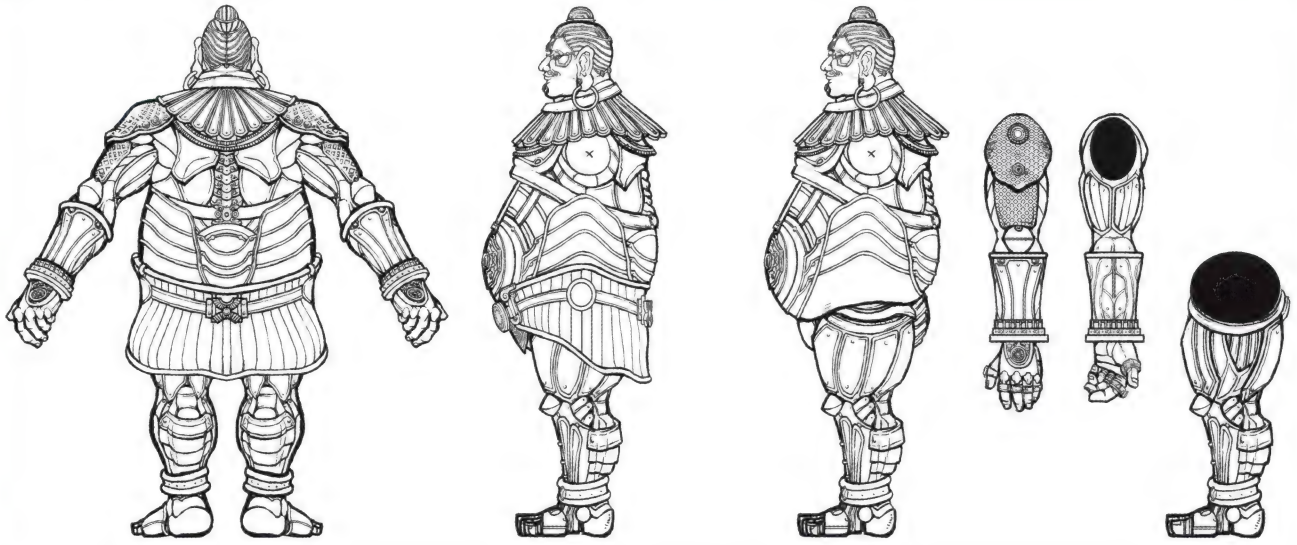
☐ HALO



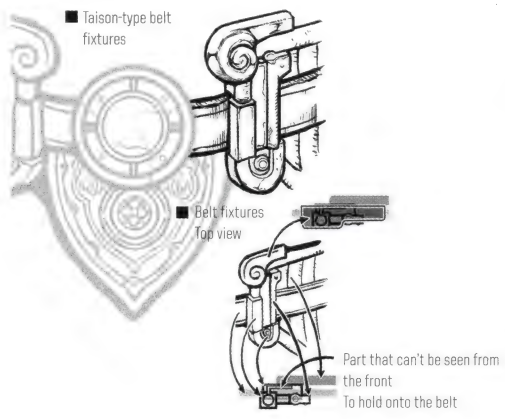
☐ HEAD



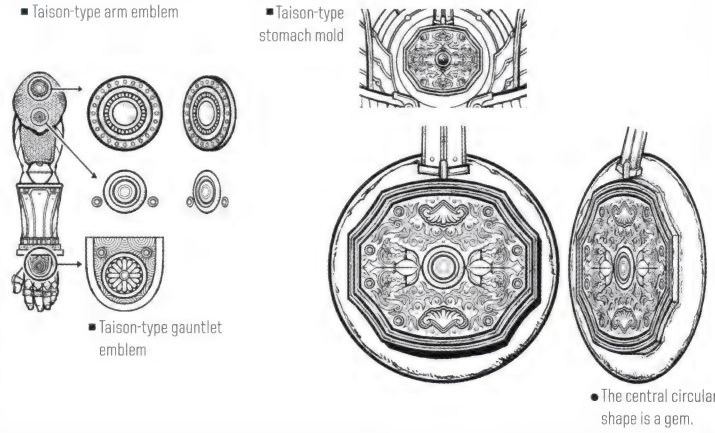
LINE DRAWING: FULL BODY BACK/SIDE VIEW



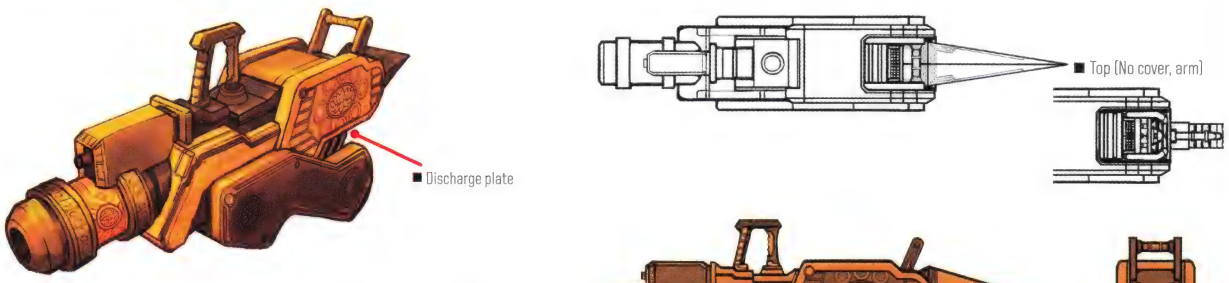
CLOTHING SETTINGS: AROUND HIPS



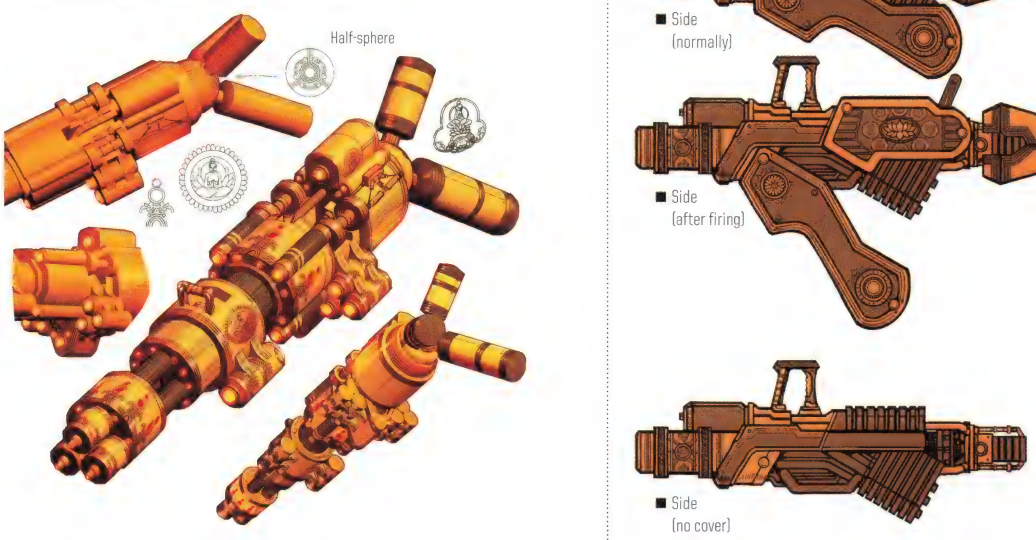
CLOTHING SETTINGS: ARMS AND STOMACH



WEAPON SETTINGS: CANNON



WEAPON SETTINGS: MASS-PRODUCTION BRAHMASTRA



PURIFICATION TROOP CAPTAIN RASHO SETTINGS

☐ FULL BODY FRONT VIEW

This character clearly shows off "squad captain" elements. Unlike other Shinkoku Army soldiers, we designed the captain to highlight how cool he is. Also, we gave him a more solemn manner of speaking compared to other Shinkoku Army soldiers. (Yamaguchi)



INITIAL DRAFT: RASHO'S HALO





A perfect circle, also added as an optional accessory. Maybe a gimmick like the part floating, rotating, or shining would be good here?





From here on, I'd like to bring out a difference that allows players to see the entire symbol at a glance, which is the motif here (including coloring of the light, etc.).



"Fire"

☐ WEAPON SETTINGS: LONGSWORD

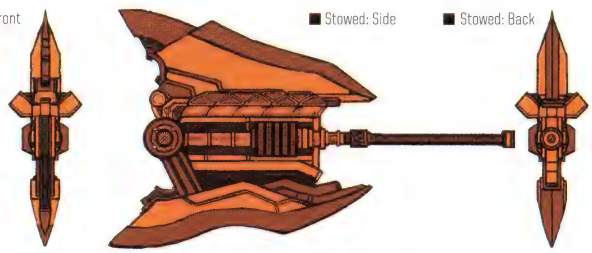




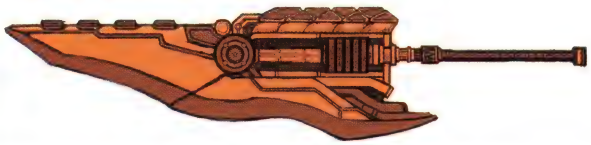
■ Stowed: Front

■ Stowed: Side

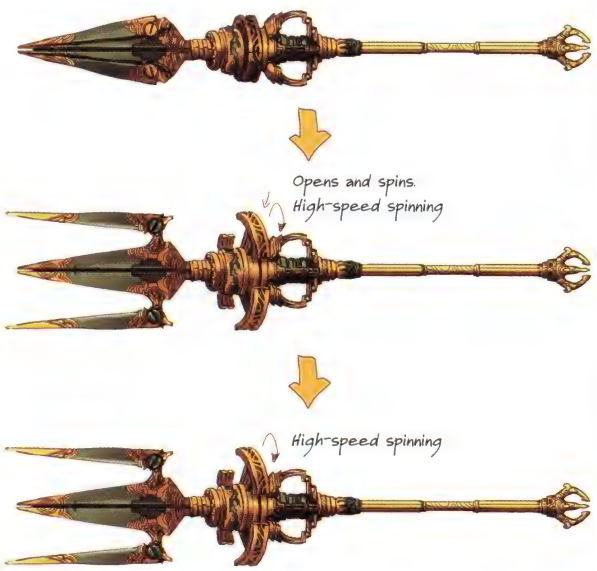
■ Stowed: Back



■ Deployed: Side



☐ WEAPON SETTINGS: HEAVY LANCE



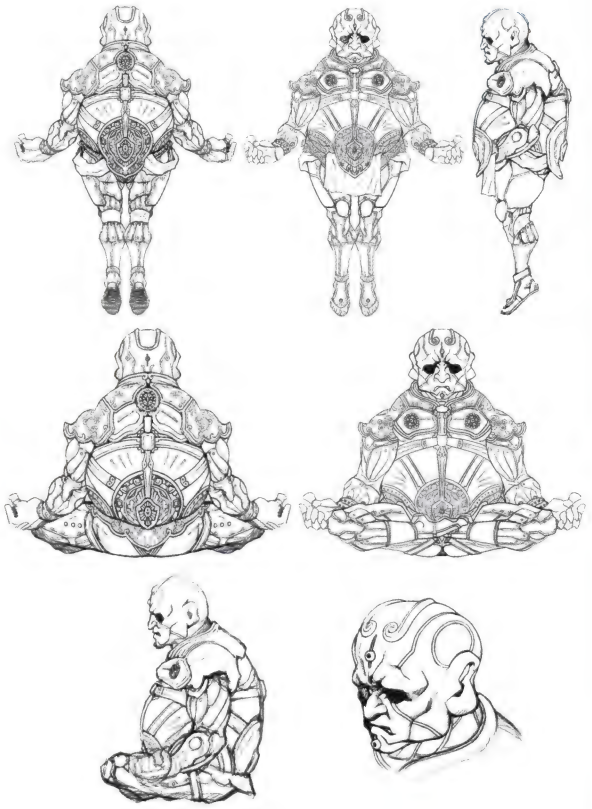
PURIFICATION TROOP PRIVATE DOJI SETTINGS

☐ FULL BODY FRONT VIEW



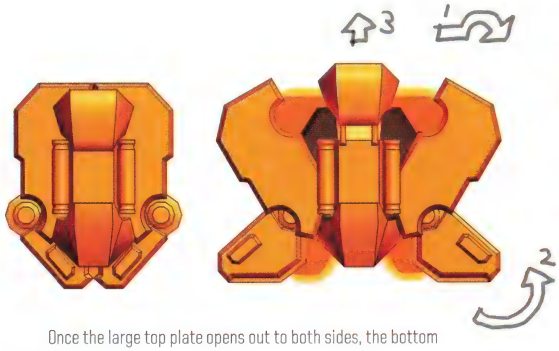
Somehow we can't bring ourselves to hate Doji, even though he was annoying right from the initial stages of development and kept getting beaten viciously by Asura. The initial design idea was to put him in the same position as Kagebosh, but after he was scaled down into a minor character, his clothing also got ragged and his speech changed to mark him as a pawn. Pay attention to his movements as he takes on challenge after challenge. (Yamaguchi)

☐ LINE DRAWING: FULL BODY, THREE VIEWS, AND HEAD



☐ WEAPON SETTINGS: LARGE SHIELD

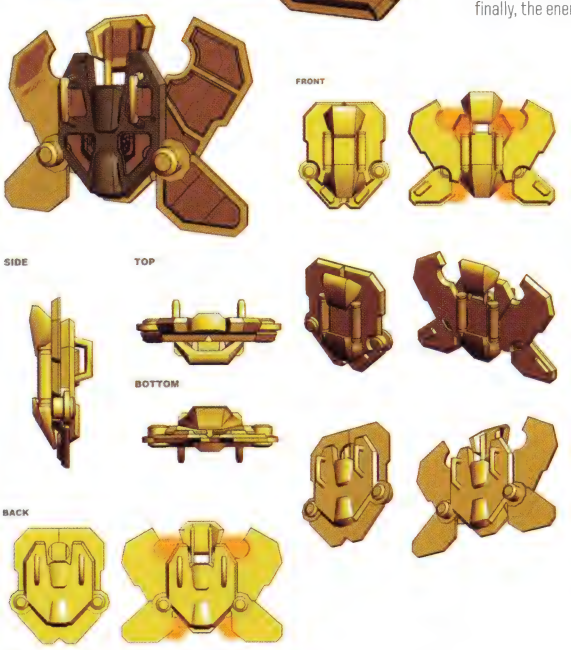




Once the large top plate opens out to both sides, the bottom plate rotates left and right, the central unit slides up, and finally, the energy film comes out.



The patterns on the plate are all carved and molded. The surface is a slightly clear-feeling gold. Essentially, it's fine if you use the provisional model, but please make sure that the joints have sufficient roundness.



☐ WEAPON SETTINGS: KHAKKHARA



BATHHOUSE WOMAN SETTINGS

☐ FULL BODY FRONT VIEW



This woman appears in Episode 10, serving Asura in the bathhouse. We went with asymmetry for the design of her adornments, and worked hard to bring out not just an air of sexiness, but also a kind of mystery. For this reason, I think it's best to actually enjoy her while playing the game. (Yamaguchi)

☐ FULL BODY BACK VIEW



☐ HEAD



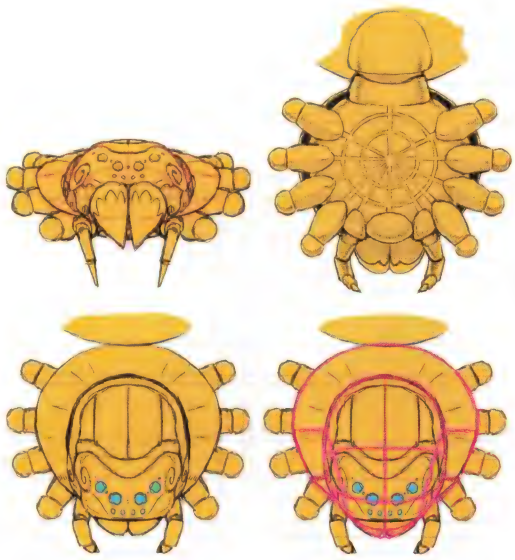
GOLDEN SPIDER SETTINGS

☐ FULL BODY FRONT VIEW



The Golden Spider guides Asura, and is responsible for the story's most critical developments. Naraka - where the Golden Spider makes its appearance - and the Golden Spider itself take their motif from the short story "The Spider's Thread" by Ryunosuke Akutagawa. We used the infinity loop in its design as a form of dual symbolization: the Golden Spider literally turns itself about, but it also adds many metaphorical twists and turns to Asura's life. (Yamaguchi)

☐ HEAD SURFACE AND UNDERSIDE



☐ STOMACH



VILLAGER SETTINGS

CLOTHING SETTINGS: FRONT

The main characters are richly depicted, so it was a lot of work to incorporate these plain human beings into the same world. The concept was to have a kind of Oriental feel, and we coordinated the villagers' designs so that they would be distinctive from the gods. (Yamaguchi)









CLOTHING SETTINGS: BACK



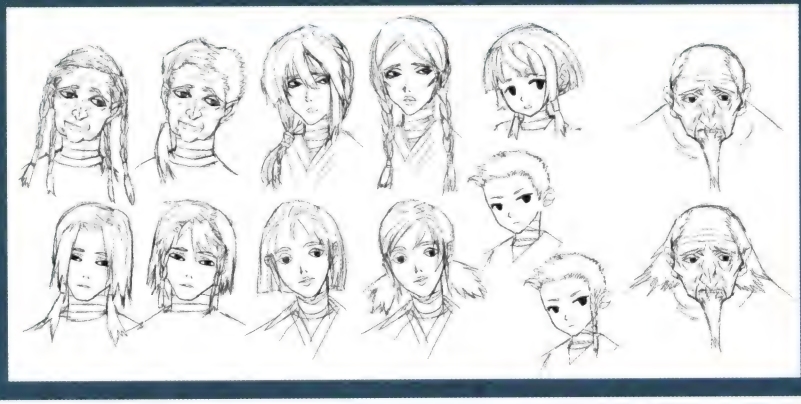
CLOTHING SETTINGS: ACCESSORIES



BABY THE GIRL TAKES CARE OF

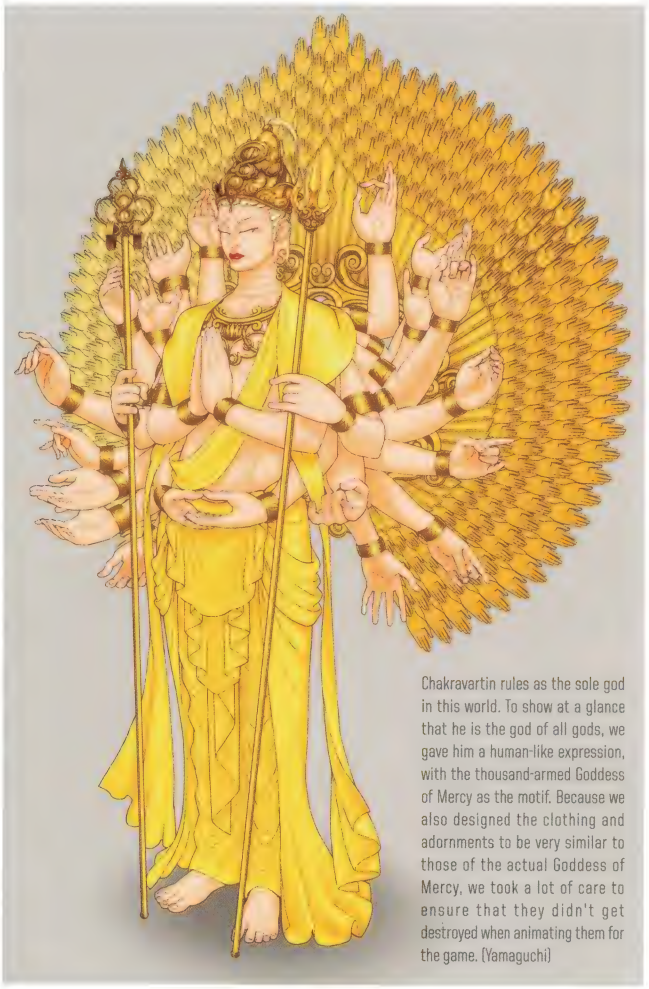


INITIAL DRAFT: VILLAGER HEADS



CHAKRAVARTIN SETTINGS

☐ FULL BODY FRONT VIEW (NORMAL)

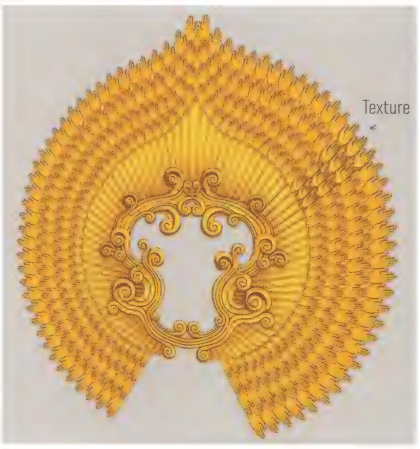


Chakravartin rules as the sole god in this world. To show at a glance that he is the god of all gods, we gave him a human-like expression, with the thousand-armed Goddess of Mercy as the motif. Because we also designed the clothing and adornments to be very similar to those of the actual Goddess of Mercy, we took a lot of care to ensure that they didn't get destroyed when animating them for the game. (Yamaguchi)

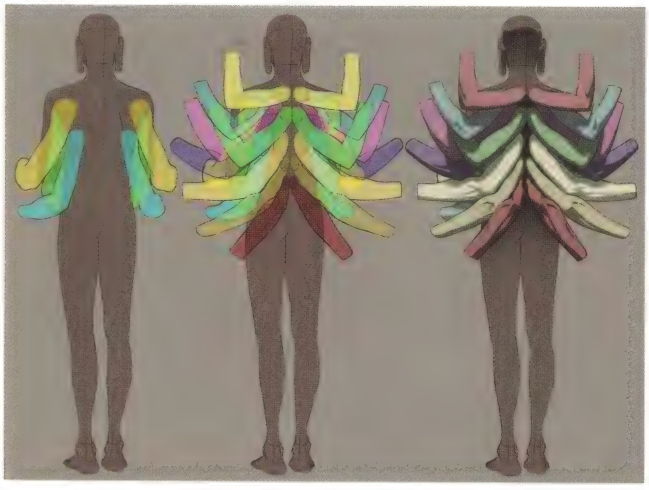
☐ BACK OF HEAD



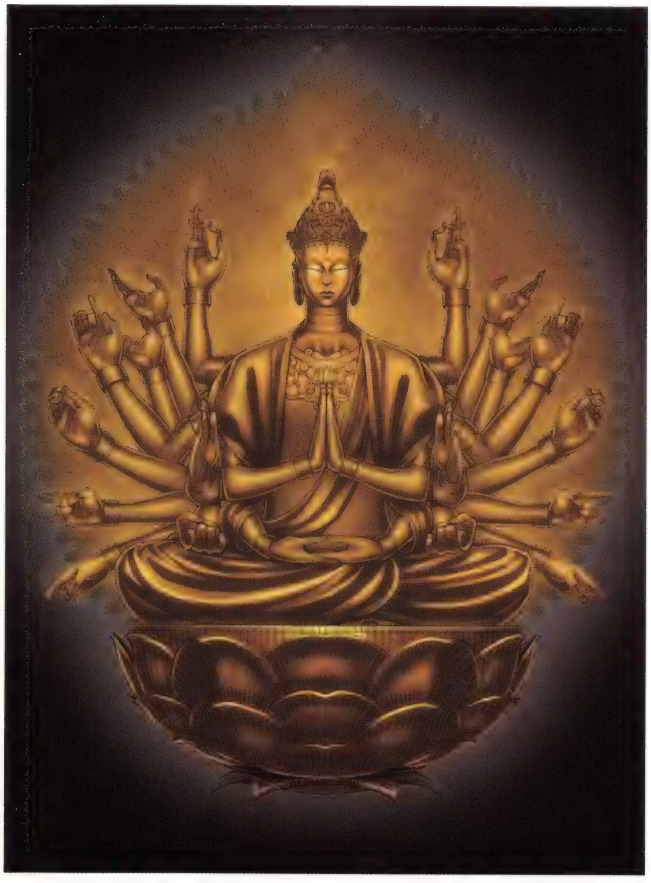
☐ THOUSAND ARMS



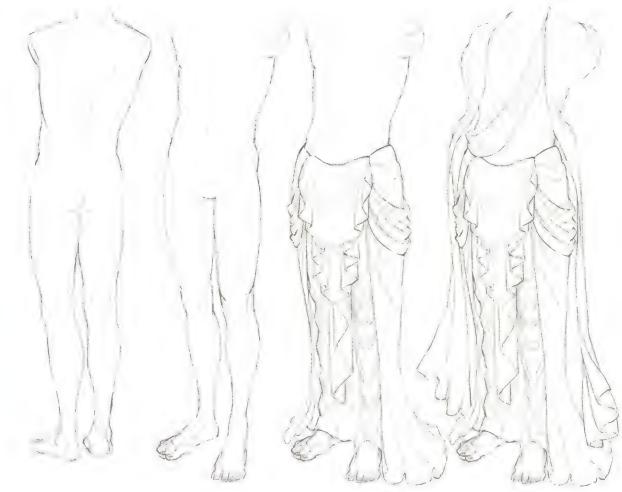
☐ ARM PLACEMENT



☐ FULL BODY FRONT VIEW (GALACTIC PATTERN)



☐ CLOTHING SETTINGS

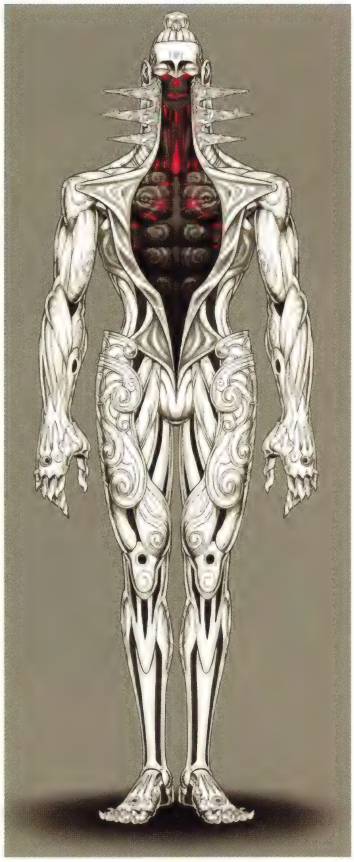


☐ THREE VIEWS (GALACTIC PATTERN)



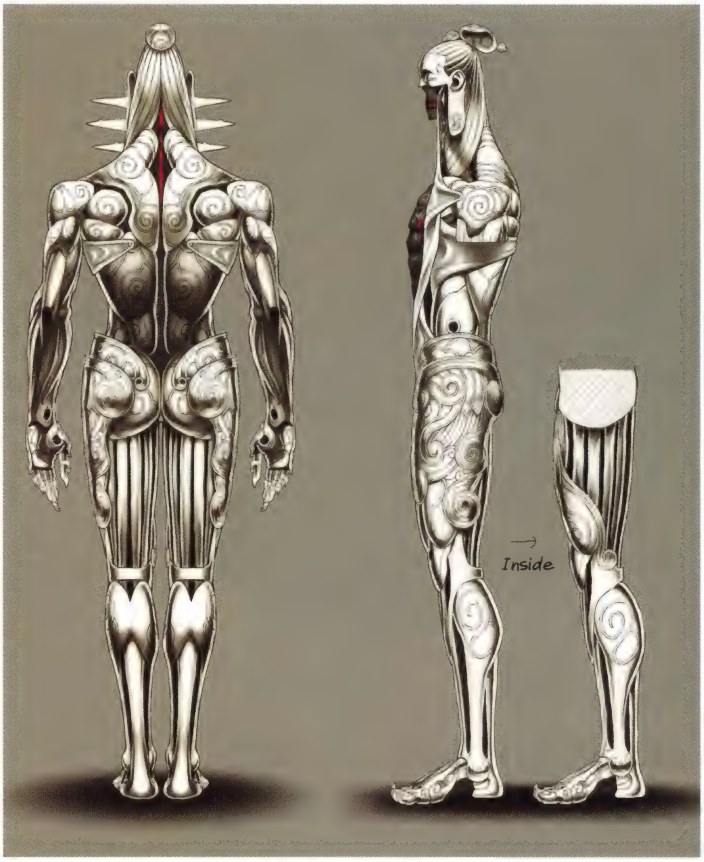
CHAKRAVARTIN, THE CREATOR SETTINGS

☐ FULL BODY FRONT VIEW

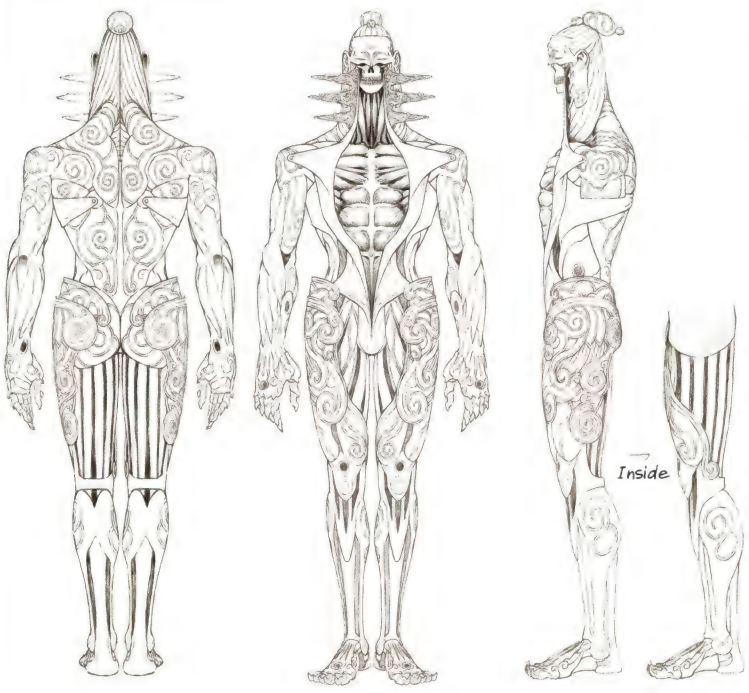


This is the game's final boss. The design concept was "one who has attained Buddhist salvation". Another explanation would be a sokushinbutsu, a virtuous Buddhist monk or priest who dies while meditating and becomes mummified, and we did include in the design the sense of a person who became a sokushinbutsu (exemplified by the character's "inner layer"). We also went with a human-like silhouette overall, so that there would be a contrast of one against one in the final battle. (Yamaguchi)

☐ FULL BODY BACK/SIDE VIEW



☐ LINE DRAWING: THREE VIEWS



☐ HEAD: THREE VIEWS



INITIAL DRAFT: CHAKRAVARTIN THE CREATOR DESIGN





GOHMA VLITRA (INCOMPLETE FORM) SETTINGS

☐ BODY



The main concept here was the War of Creation designed by Tomiyasu. We took care to draw this so that the Gohma elements would not be overshadowed and dismissed as a kind of natural disaster. (Yamaguchi)

☐ HEAD



☐ BODY ALONE



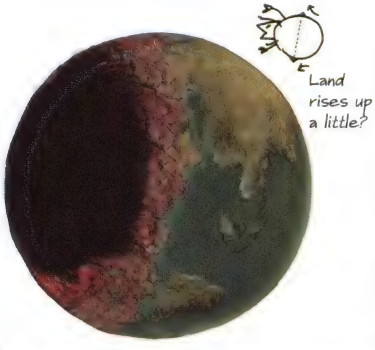
GOHMA VLITRA (COMPLETE FORM) SETTINGS

☐ FULL BODY FRONT VIEW

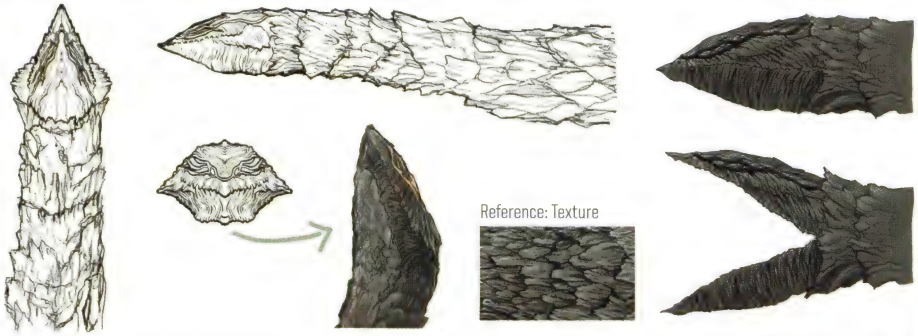


We designed this form with the motif of the Yamata no Orochi eight-headed serpent. To express the idea that the earth itself was filled with wrath and hatred, we added a human-like face to the design. (Yamaguchi)

☐ GROUND SURFACE



☐ TENTACLE DETAILS



VLITRA CORE SETTINGS

☐ FULL BODY FRONT VIEW

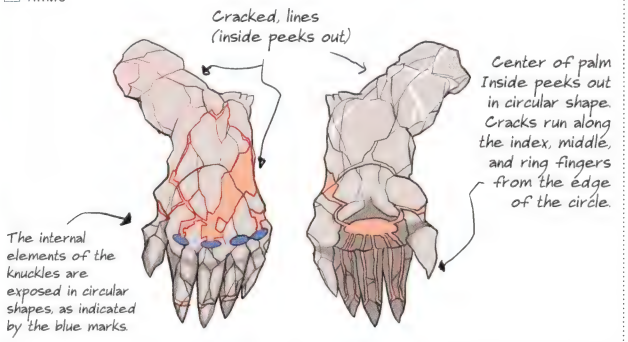


The Vlitra Core is the final boss of the third part, but the motif is Asura's Berserker form. We designed this character to have a different sort of wrath from Asura, although ironically, it is directed at the same target. (Yamaguchi)

☐ REAR ARMS

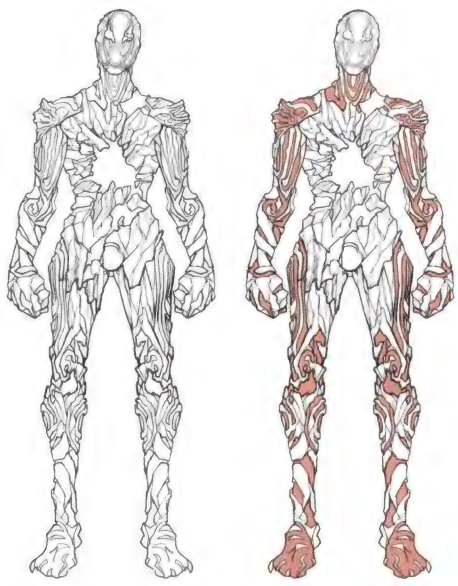


☐ ARMS

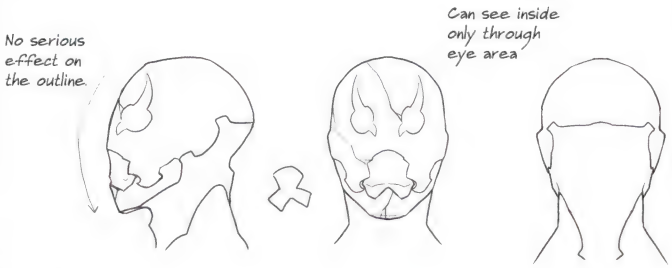


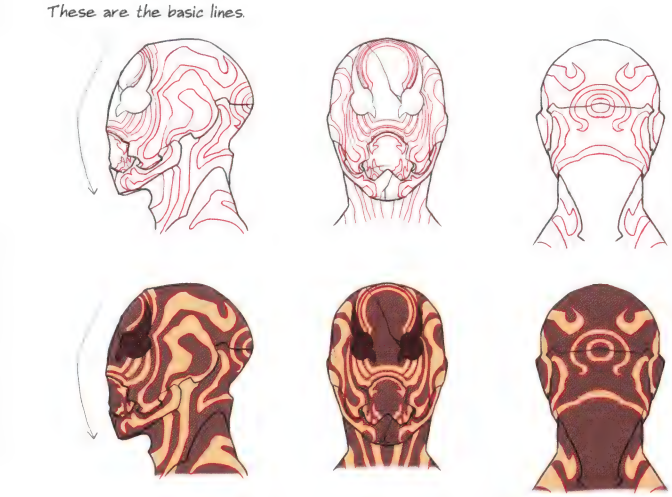
☐ LINE DRAWING: BODY

Vlitra body line drawing
Signal lines
Cracks
Increase the peeling areas on the body to go along with this.

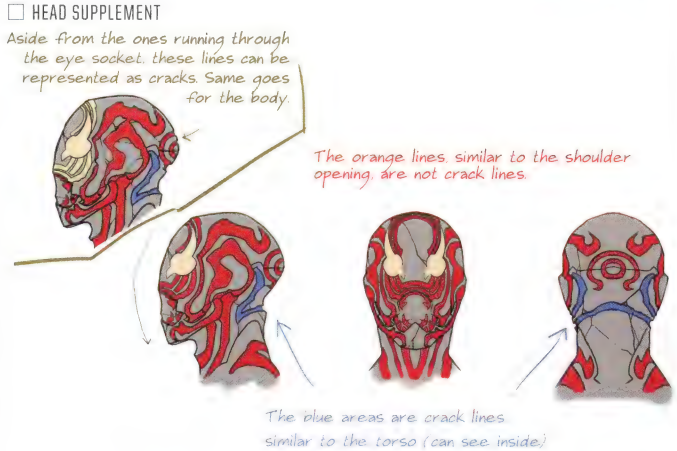


☐ HEAD



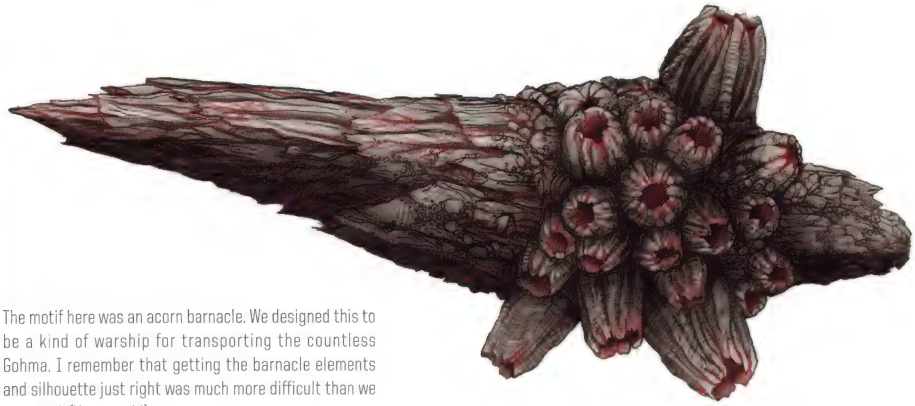


☐ HEAD SUPPLEMENT



GOHMA CARRIER SETTINGS

☐ FULL BODY SIDE VIEW



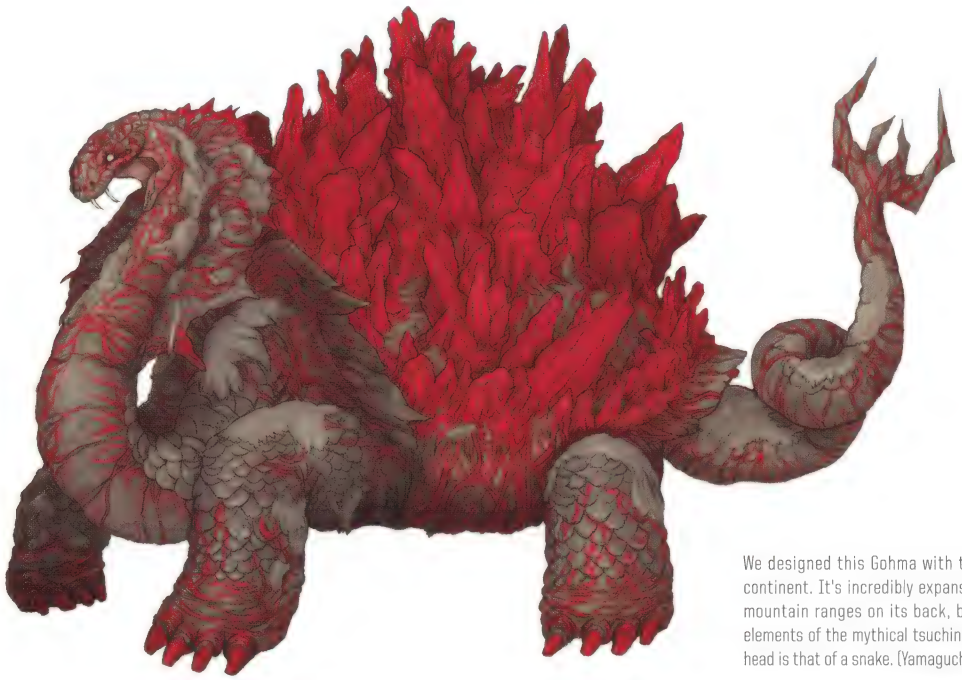
The motif here was an acorn barnacle. We designed this to be a kind of warship for transporting the countless Gohma. I remember that getting the barnacle elements and silhouette just right was much more difficult than we expected. (Yamaguchi)

☐ FULL BODY FRONT VIEW



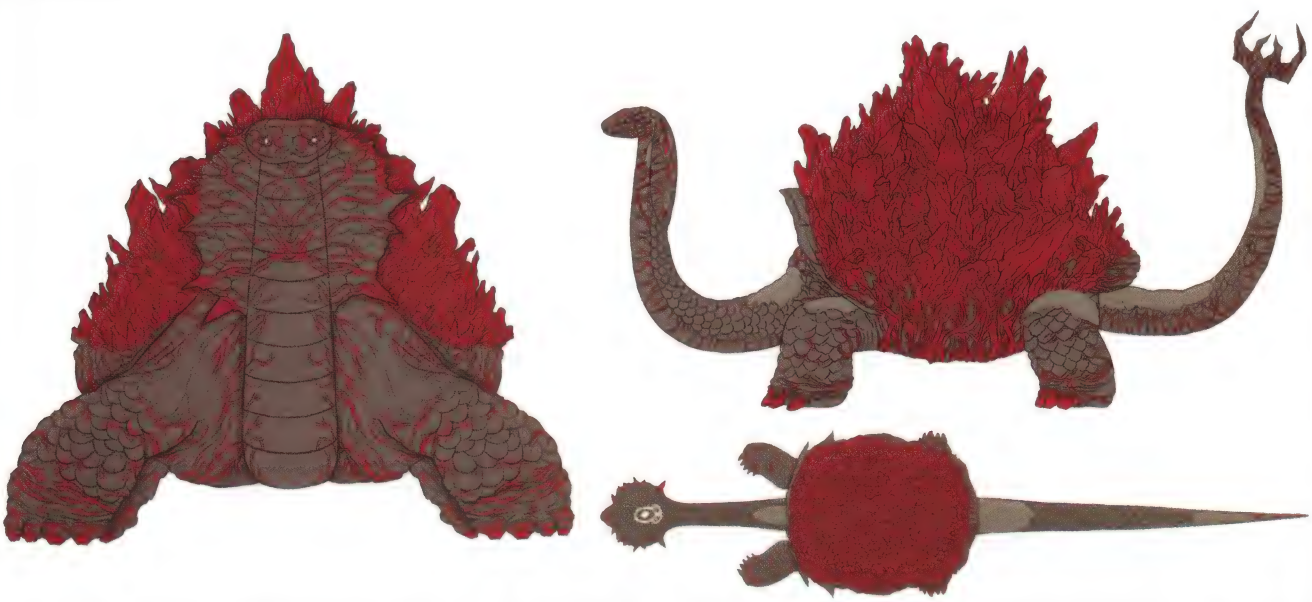
GOHMA STRIKER SETTINGS

☐ FULL BODY FRONT VIEW



We designed this Gohma with the concept of a moving continent. It's incredibly expansive, walking around with mountain ranges on its back, but we also incorporated elements of the mythical tsuchinoko snake creature, so its head is that of a snake. (Yamaguchi)

☐ THREE VIEWS



GOHMA LASHER SETTINGS

FULL BODY SIDE VIEW



This Gohma was designed with the concept of a mid-sized suicide attack ship. The motif is a chambered nautilus. This monster is one of my favorites; it tucks its tentacles away when it goes for a dive-bombing kamikaze attack. (Yamaguchi)

FULL BODY FRONT/BACK/TOP VIEW



SHELL OPEN/CLOSED

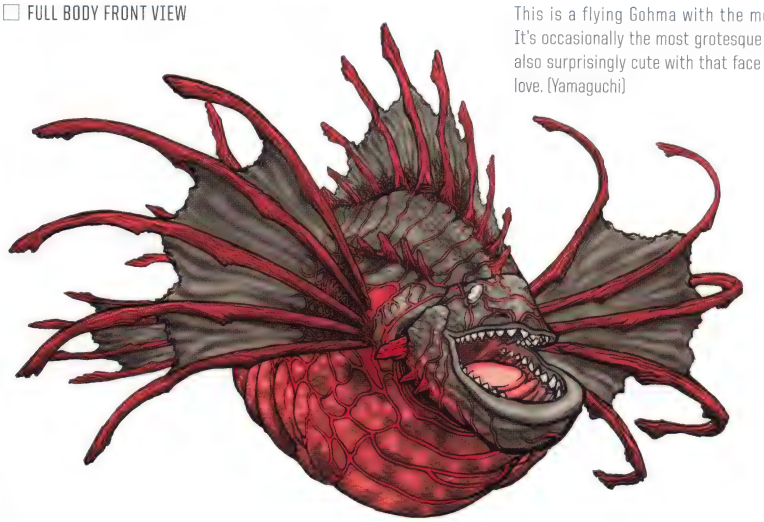


BODY AND TENTACLES



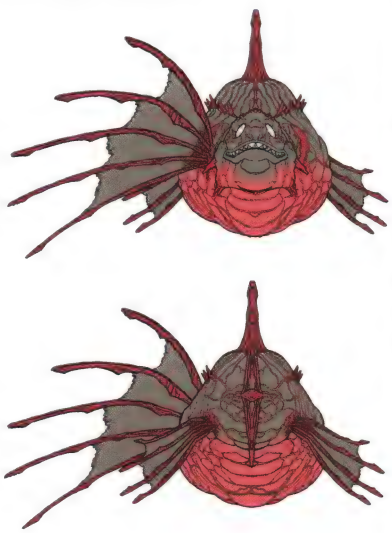
GOHMA GLIDER SETTINGS

FULL BODY FRONT VIEW



This is a flying Gohma with the motif of a lionfish. It's occasionally the most grotesque of the Gohma, but also surprisingly cute with that face you can't help but love. (Yamaguchi)

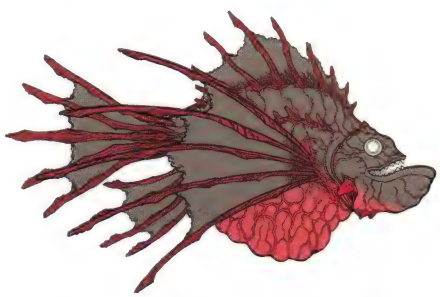
FULL BODY, THREE VIEWS



FULL BODY FRONT VIEW (NO FINS)



FULL BODY SIDE VIEW





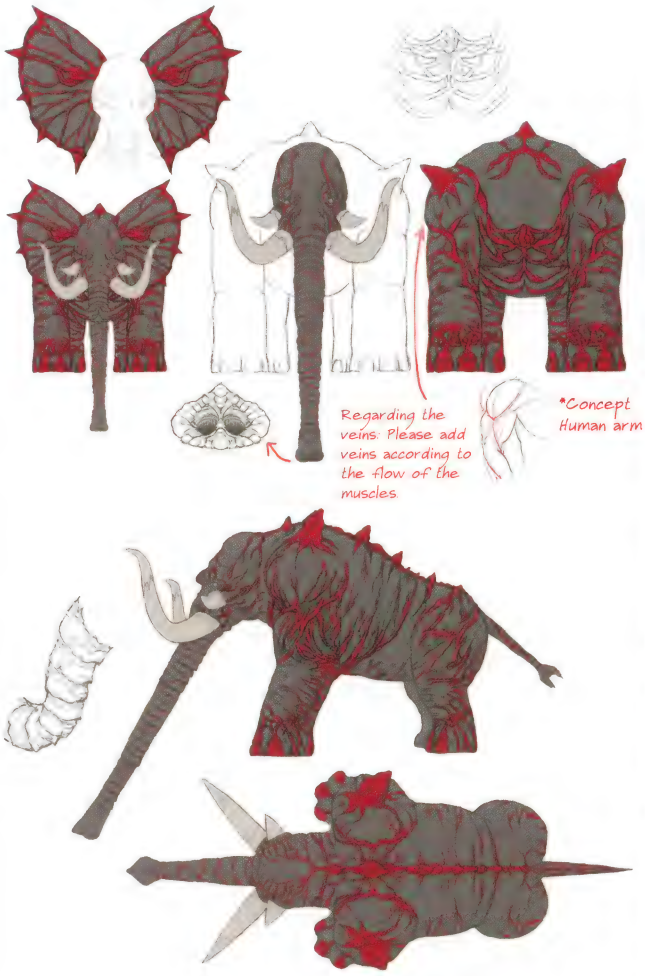
GOHMA CRUSHER SETTINGS

☐ FULL BODY FRONT VIEW



When we were trying to come up with an animal with an Oriental feel to it, the first thing that popped into our heads was an elephant. Parts of this were painful when we were narrowing down the design, but we were careful to give it a feeling of destruction. (Yamaguchi)

☐ FULL BODY, THREE VIEWS



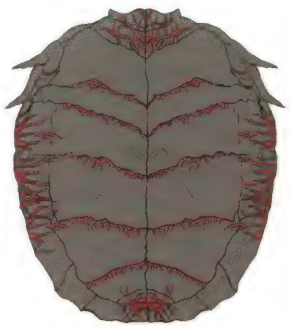
GOHMA SQUASHER SETTINGS

☐ FULL BODY FRONT VIEW

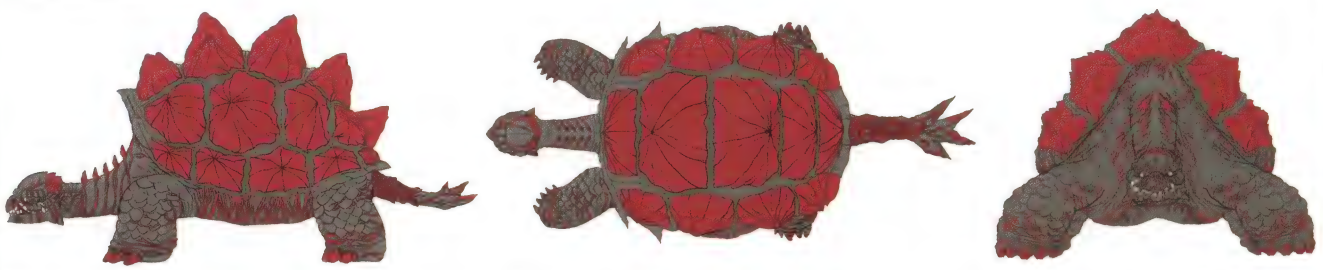
We designed this Gohma to be shorter in stature than the Striker. Since the turtle that is the motif for this monster also has a strong Oriental flavor, I remember this coming together quite smoothly. (Yamaguchi)



☐ SHELL UNDERSIDE



☐ FULL BODY, THREE VIEWS



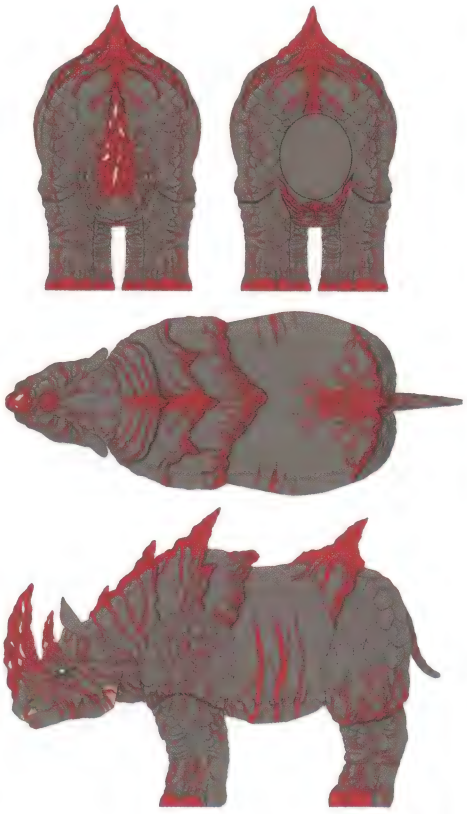
GOHMA CHARGER SETTINGS

☐ FULL BODY FRONT VIEW

The Charger specializes in head-on, rushing attacks, which is natural considering its rhinoceros motif. In the initial design stages, we listed a bunch of different ideas for the Charger, like catching one and using it in a rodeo. (Yamaguchi)



☐ FULL BODY, THREE VIEWS



GOHMA STINGER SETTINGS

☐ FULL BODY FRONT VIEW



The Stinger was designed with the motif of a stringray. Since this monster flies up in the sky, we paid particularly close attention to the design of its stomach, which is likely the first part of it you see when you look up. (Yamaguchi)

☐ FULL BODY TOP/BOTTOM VIEW



☐ FULL BODY SIDE/FRONT VIEW



GOHMA HOWLER (BOSS) SETTINGS

☐ FULL BODY FRONT VIEW

This monster was designed to be a sort of leader type for the Howlers, which appear in packs. Its special features are its fur and the fact that it is slightly larger than its incarnations. (Yamaguchi)



☐ FULL BODY FRONT/BACK VIEW (WITH AND WITHOUT FUR)



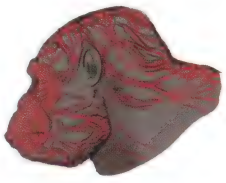
GOHMA HOWLER (INCARNATION) SETTINGS

☐ FULL BODY FRONT VIEW

For the incarnations, we had a simple design in mind, and we did it so that the signature red lines of the Gohma are prominent. (Yamaguchi)



☐ FULL BODY FRONT/BACK VIEW AND HEAD





Back

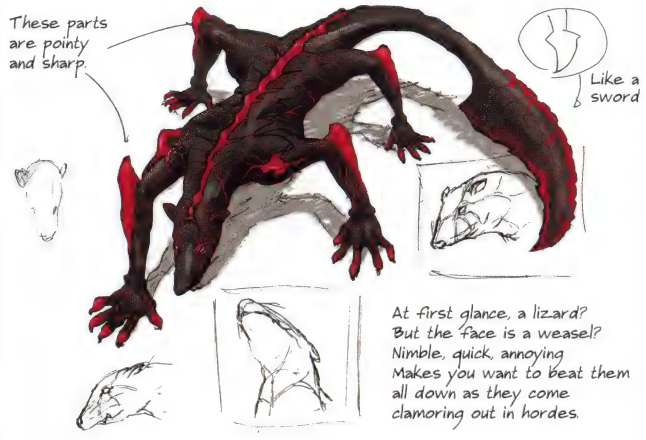


Nails:
It has nails like a human, the same as a real monkey.

Protruding areas:
There are no protruding parts on the ape.

SHELVED GOHMA

WEASEL-LIZARD



RAT SHAPE

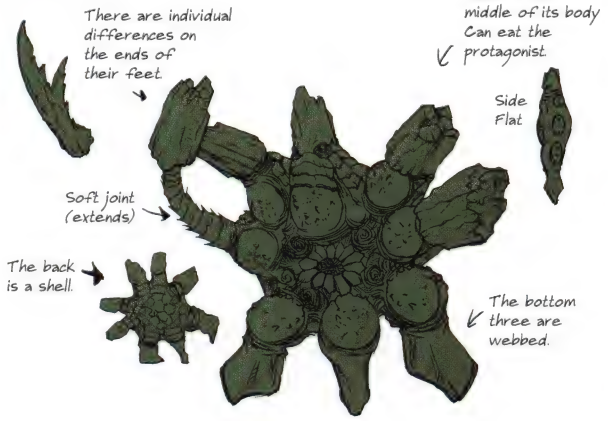


INFESTING DRY AREAS

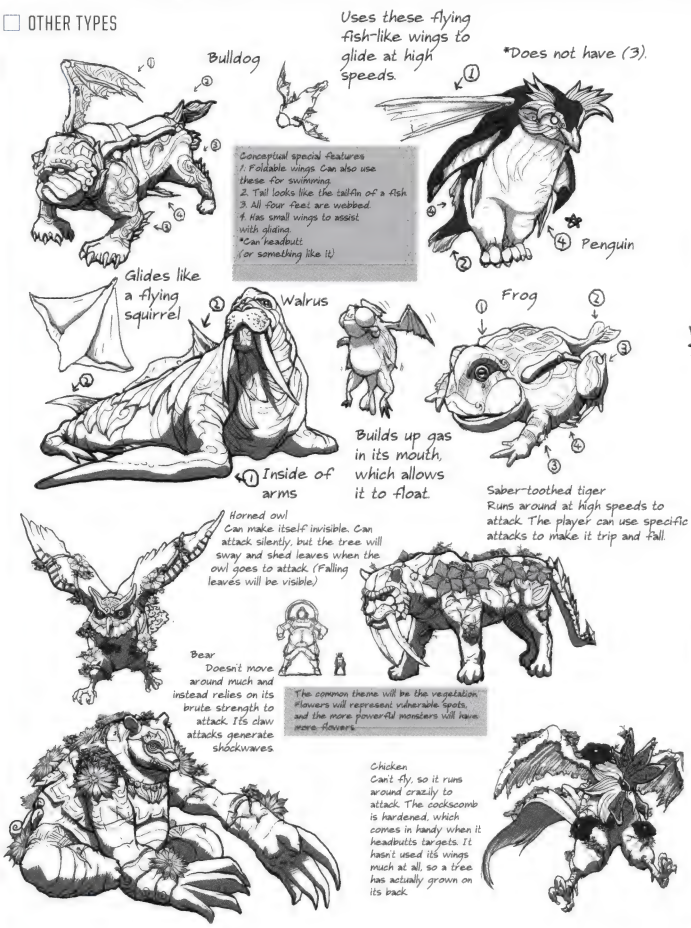
Sand flows down off the cliff's edge from all sides, like Niagara Falls. The bottom is not visible due to the dust clouds. The player must leap from foothold to foothold while fighting as everything sinks and slides over the cliff's edge.

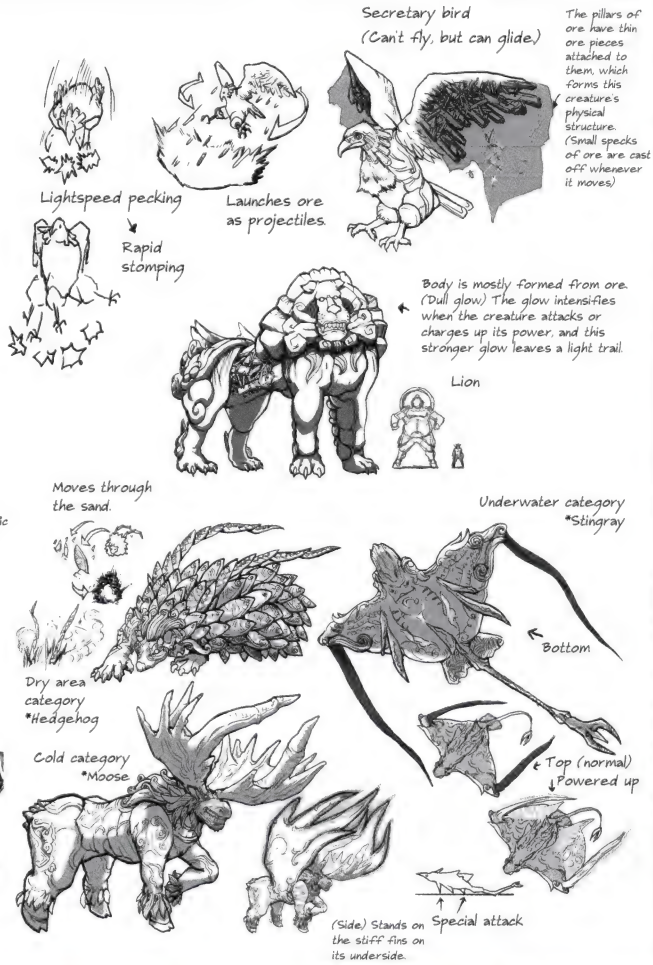


STARFISH SHAPE



OTHER TYPES





EPISODE ONE: THE COMING OF A NEW DAWN



The theme here for the first episode was a final battle (climax), and the concept was an opening movie the player could be a part of. In any case, our main goal with Episode One was to overcome initial player resistance with the impact of all the spectacle, and to get players to like the sense of scale, passionate performances, and ongoing drama of Asura's Wrath. In particular, Vlitra shows up with a real final boss-like presence, and by depicting this battle, we gave the game a unique appeal unheard of in other titles. (Noguchi)

☐ BRIDGE ON EMPEROR STRADA'S PASSENGER SHIP



The bridge interior seen from Strada's perspective. Mithra is floating in the cave in the central shaft and praying.

☐ BATTLEGROUND CONCEPT



When entering the atmosphere, the hair and clothes of Asura, Augus, etc. do not burn at all because they are gods.

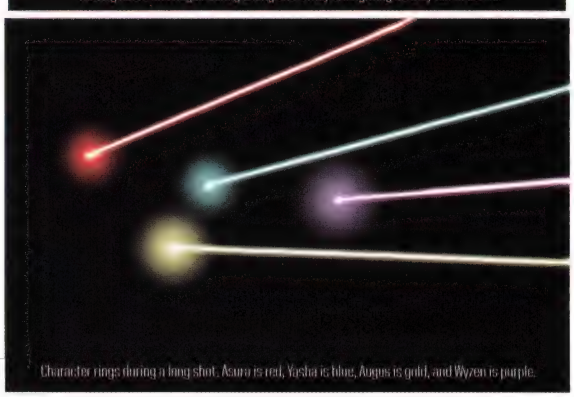


Viewing Asura and Augus during a long shot. They are fighting as they fall to Earth.

☐ KARMA FORTRESS UNDER CONSTRUCTION

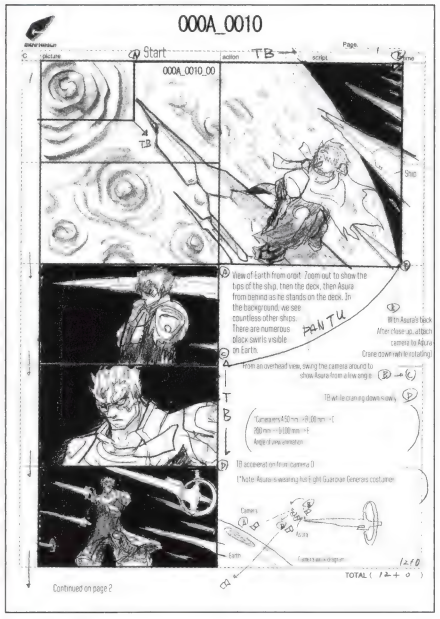


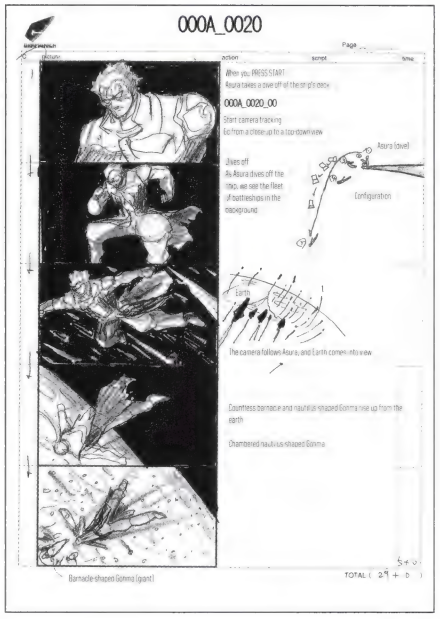
If it is hard to bring out the sense of scale, just put in an asteroid belt and express the sense of scale that way!

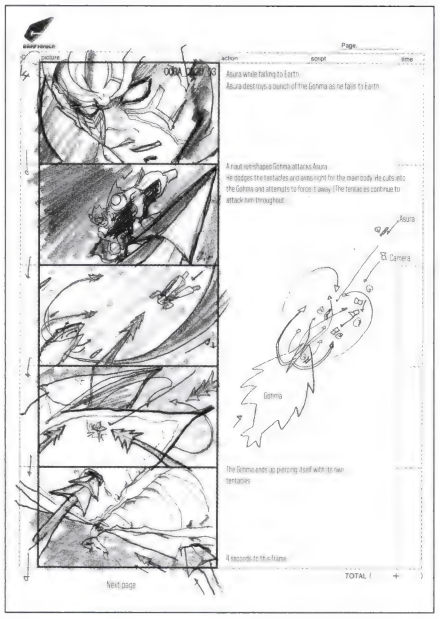


Character rings during a long shot. Asura is red, Yasha is blue, Augus is gold, and Wyzen is purple.

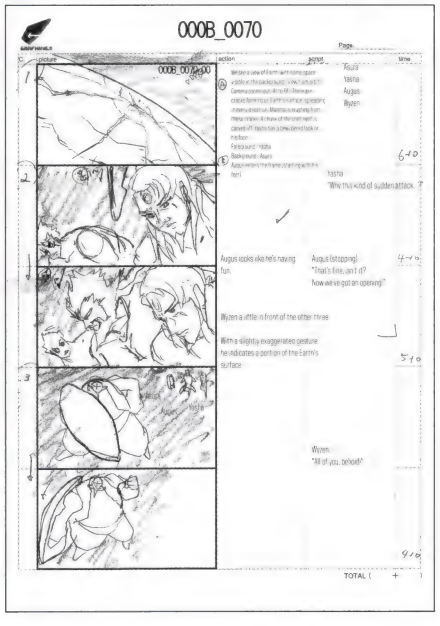
ASURA'S DEPARTURE FOR THE FRONT

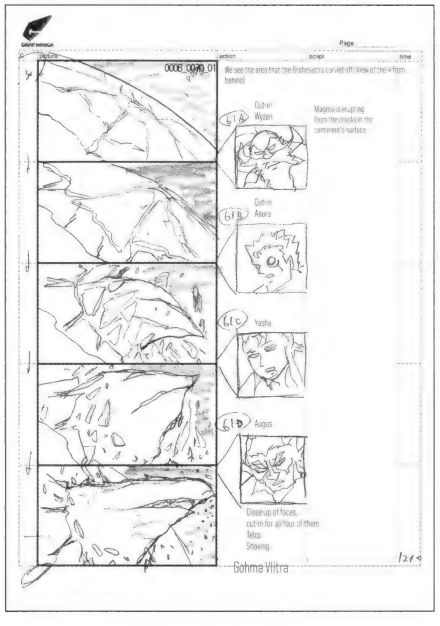


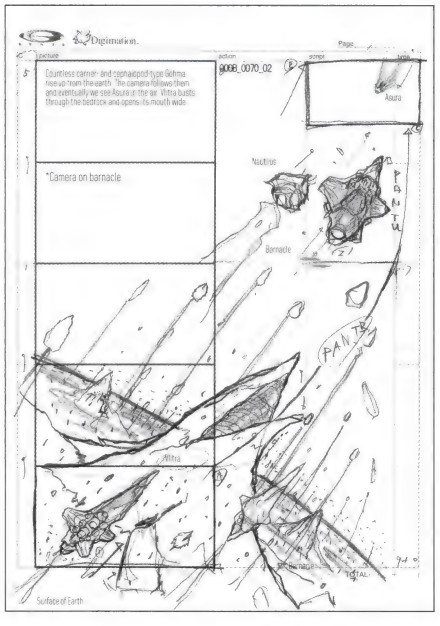




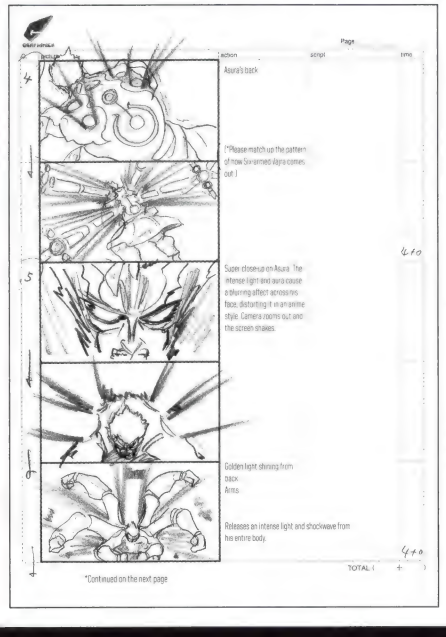
VLITRA'S RESURRECTION

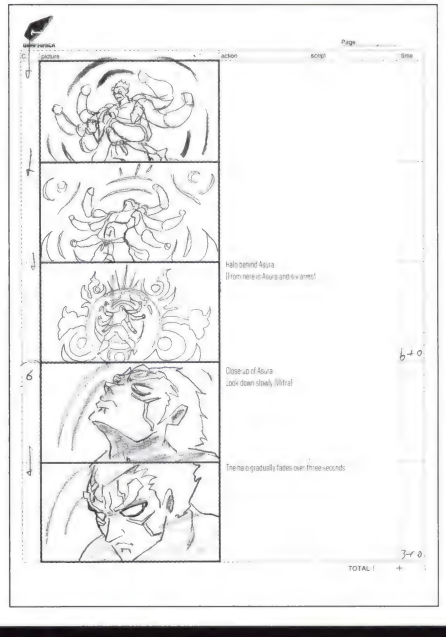


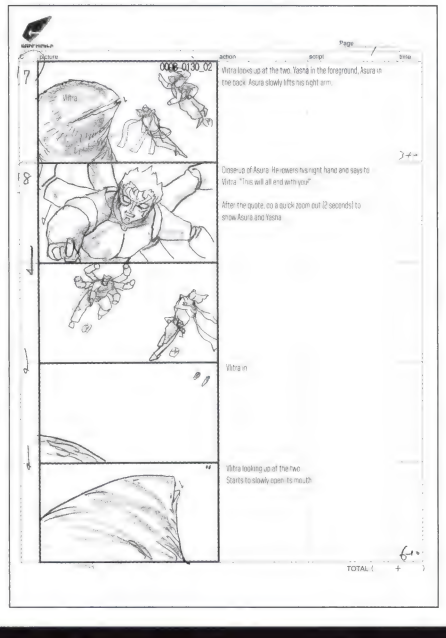




SIX-ARMED VAJRA MANIFESTATION

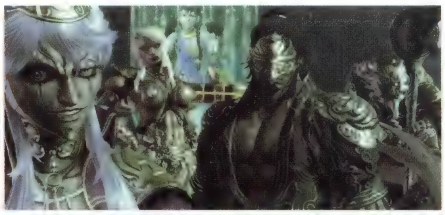
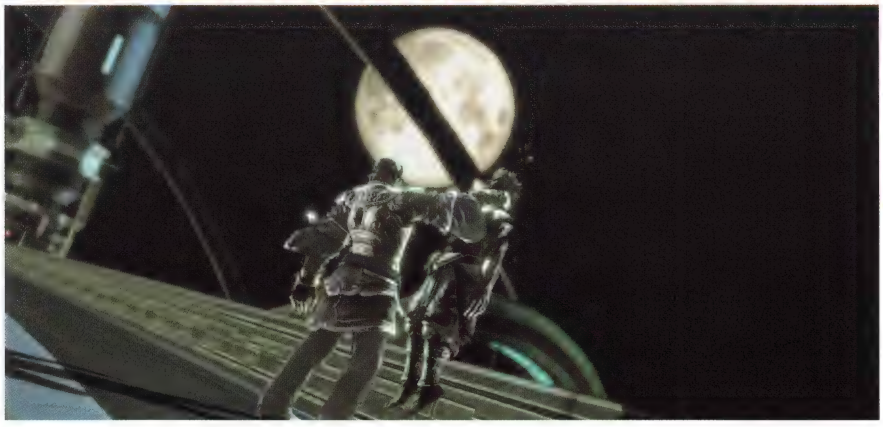






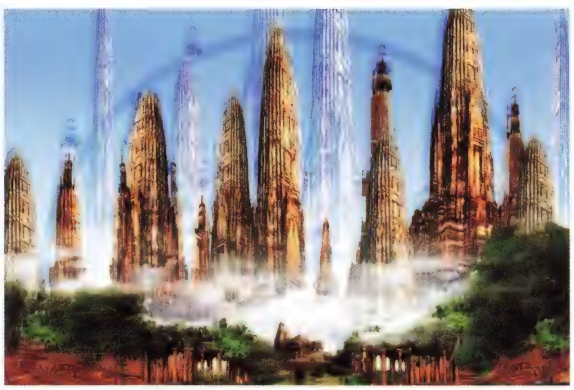
EPISODE TWO: BETRAYAL AND VENGEANCE




After depicting a most triumphant period for Asura in Episode One, we then show the sudden turn his destiny takes. Thus, to bring the player completely into the drama with his "wrath" going forward, we sprinkled this episode with tragic elements like Asura being betrayed by his compatriots, the death of his beloved spouse, and the kidnapping of his own child. (Noguchi)

☐ SHINKOKU CELEBRATING VICTORY



☐ ASURA'S RESIDENCE



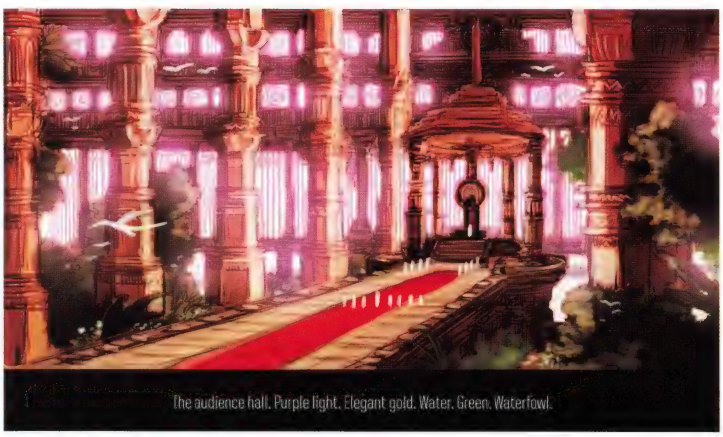
Asura's residence, the garden. Seen like this, one can tell it's fairly high up.

☐ WYZEN STANDING IN THE WAY



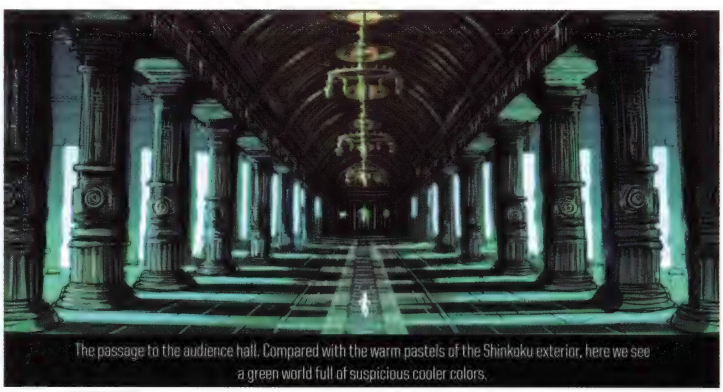
"Where do you think you're going? Asura, you traitor! You have no home to return to!"

☐ AUDIENCE HALL



The audience hall. Purple light. Elegant gold. Water. Green. Waterfowl.

☐ AUDIENCE HALL PASSAGE



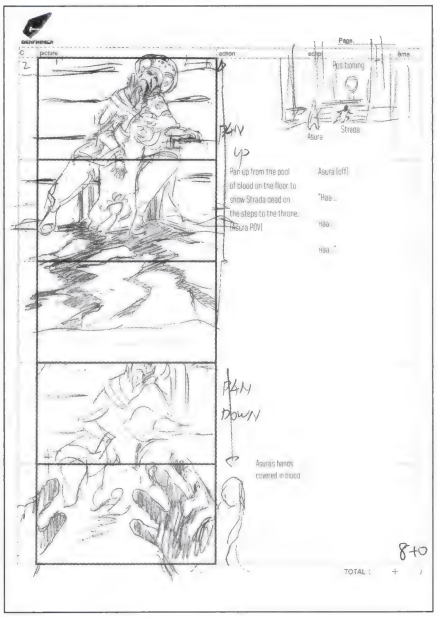
The passage to the audience hall. Compared with the warm pastels of the Shinkoku exterior, here we see a green world full of suspicious cooler colors.

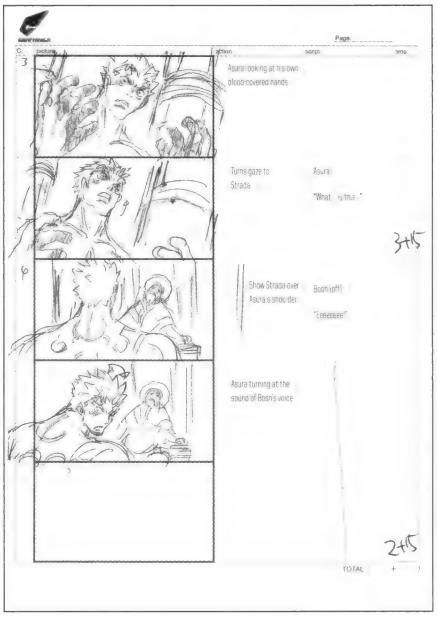
☐ ASURA FALLING TO EARTH

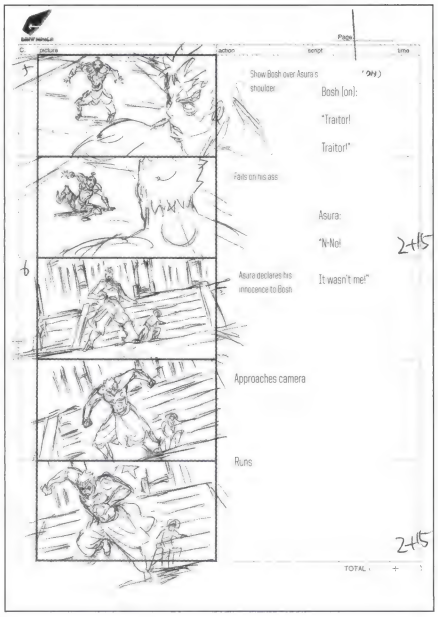


Motivation for revenge!!

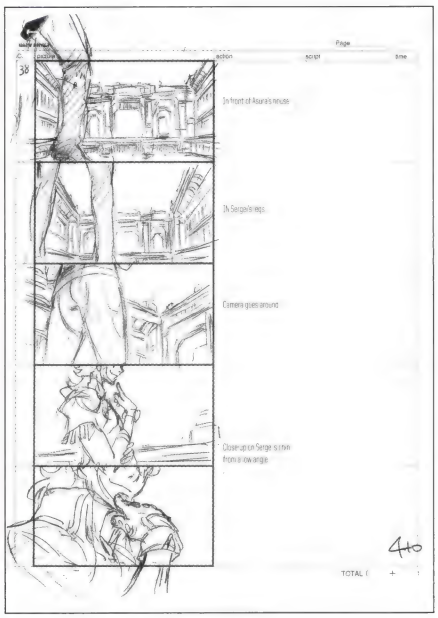
THE EMPEROR'S DEATH

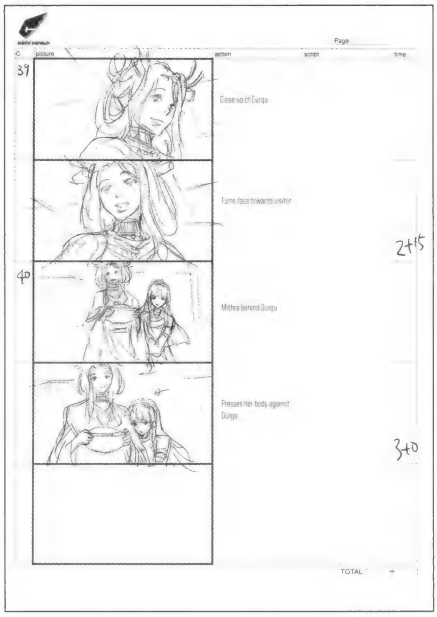


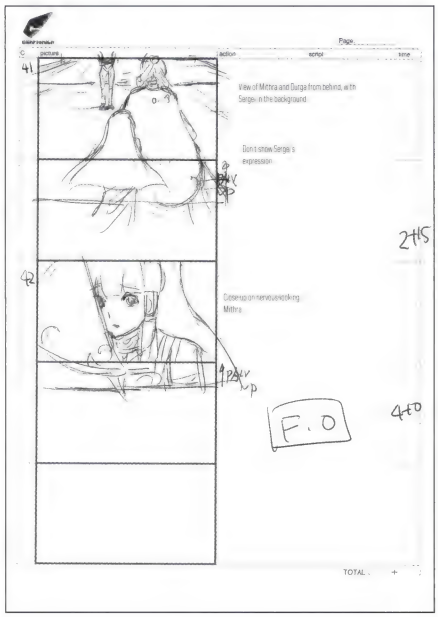




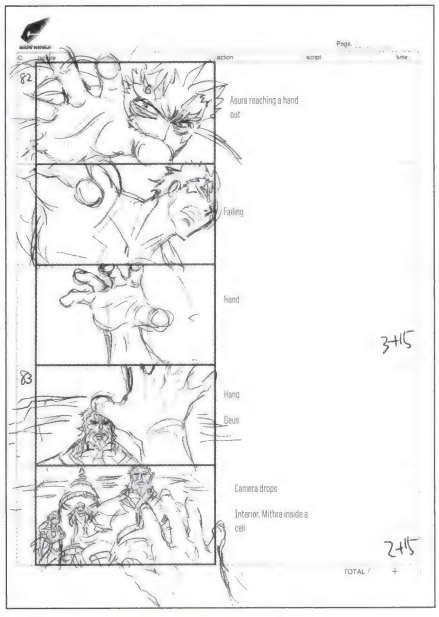
THE ASSASSIN'S VISIT

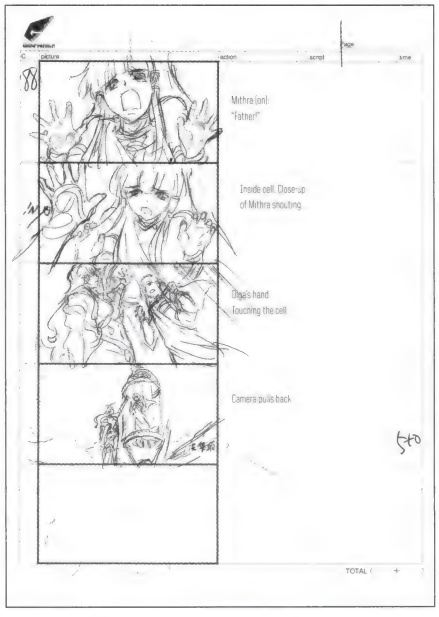


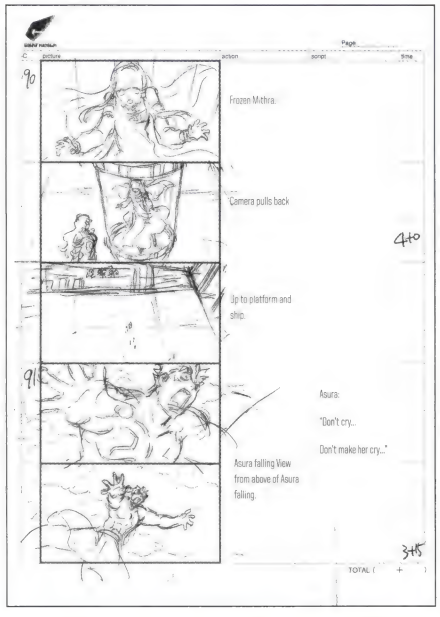




DEFEAT AND SEPARATION



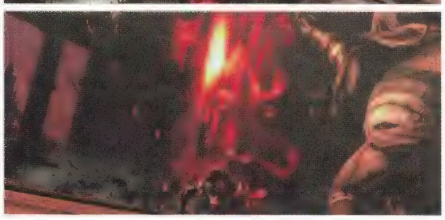




EPISODE THREE: HELL ON GAEA







In Episode Three, the actual game tutorial is carried out while also showing Asura's former relationship with his mentor Augus, and it is structured so that the player comes to understand the gameplay system naturally with a sense of being linked to Asura. The idea for the pillar in Naraka where Asura wakes up came from "The Spider's Thread" by Ryunosuke Akutagawa. (Noguchi)

☐ CONVERSATION WITH THE GOLDEN SPIDER



A: Where am I..?
S: The world where you live. Oh, and time-wise, about 12,000 years have gone by.
S: Not too long for you gods, right? Heh heh heh!



A: ..Save the world?



A: Is this hell? To be continued

☐ THE DAZZLING DISPLAY OF ASURA'S RESTORATION



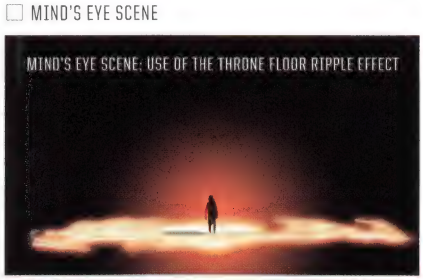
LARGE EXPLOSION IN THE CENTER



THE AURA ENVELOPING THE BODY IS A DRAFT FOR THE COMIC VERSION, SO IT DOESN'T NEED TO BE RECREATED WITHIN THE GAME.

ASURA RESTORED FROM WITHIN THE EARTH, WITH HUGE CHUNKS OF LAND BEING TORN UP INTO THE SKY.

☐ MIND'S EYE SCENE

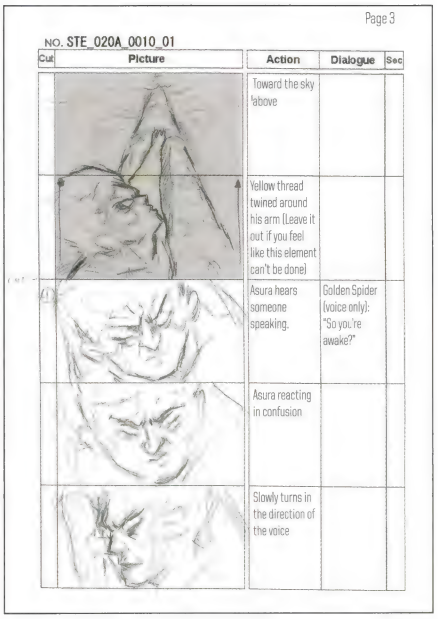


MIND'S EYE SCENE: USE OF THE THRONE FLOOR RIPPLE EFFECT



MIND'S EYE SCENE WRITING

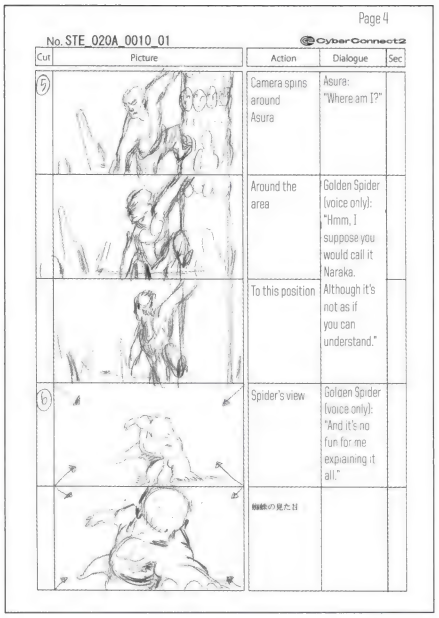
IN NARAKA



Page 3

NO. STE_020A_0010_01

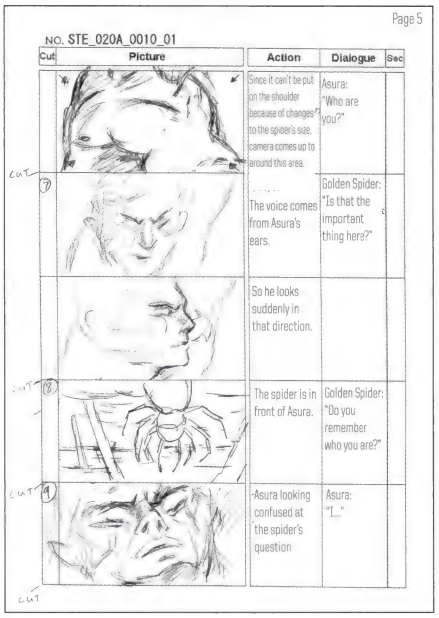
Cut	Picture	Action	Dialogue	Sec
		Toward the sky above		
		Yellow thread twined around his arm (Leave it out if you feel like this element can't be done)		
		Asura hears someone speaking.	Golden Spider (voice only): "So you're awake?"	
		Asura reacting in confusion		
		Slowly turns in the direction of the voice		



Page 4

No. STE_020A_0010_01 CyberConnect2

Cut	Picture	Action	Dialogue	Sec
5		Camera spins around Asura	Asura: "Where am I?"	
		Around the area	Golden Spider (voice only): "Hmm, I suppose you would call it Naraka.	
		To this position	Although it's not as if you can understand."	
6		Spider's view	Golden Spider (voice only): "And it's no fun for me explaining it all."	

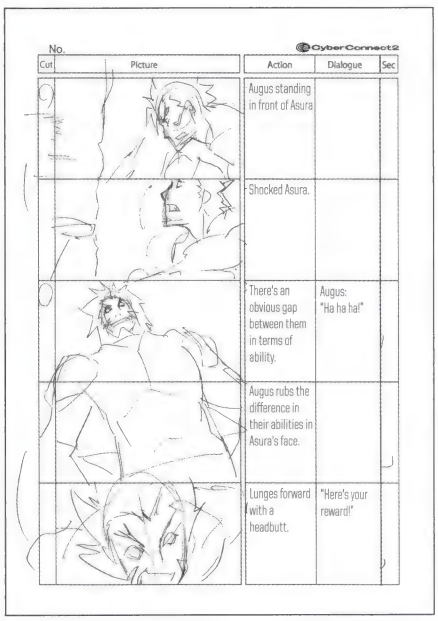


Page 5

NO. STE_020A_0010_01

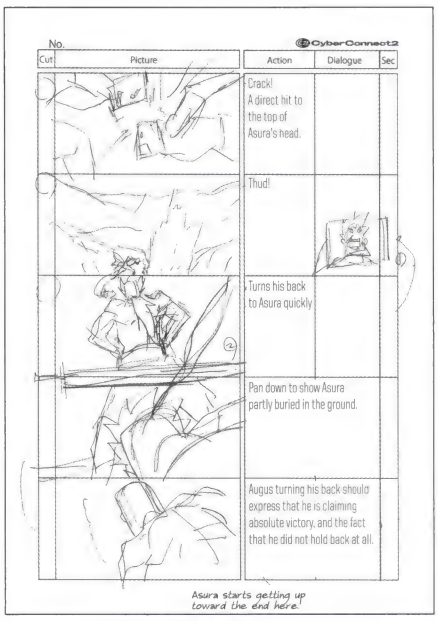
Cut	Picture	Action	Dialogue	Sec
		Since it can't be put on the shoulder because of changes to the spider's size, camera comes up to around this area.	Asura: "Who are you?"	
7		The voice comes from Asura's ears.	Golden Spider: "Is that the important thing here?"	
		So he looks suddenly in that direction.		
8		The spider is in front of Asura.	Golden Spider: "Do you remember who you are?"	
9		Asura looking confused at the spider's question	Asura: "I..."	

TRAINING PERIOD



No. CyberConnect2

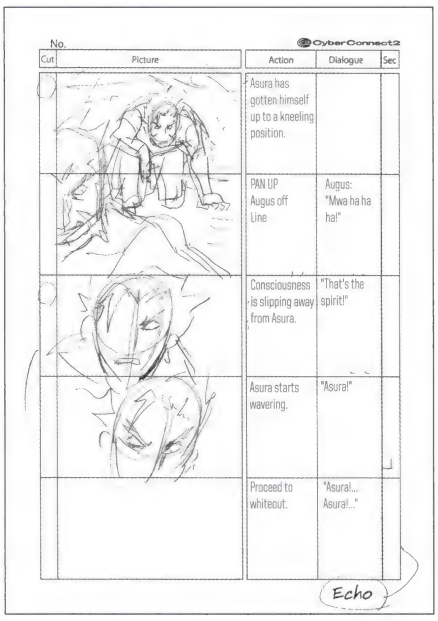
Cut	Picture	Action	Dialogue	Sec
		Augus standing in front of Asura		
		Shocked Asura.		
		There's an obvious gap between them in terms of ability.	Augus: "Ha ha ha!"	
		Augus rubs the difference in their abilities in Asura's face.		
		Lunges forward with a headbutt.	"Here's your reward!"	



No. CyberConnect2

Cut	Picture	Action	Dialogue	Sec
		Crack! A direct hit to the top of Asura's head.		
		Thud!		
		Turns his back to Asura quickly		
		Pan down to show Asura partly buried in the ground.		
		Augus turning his back should express that he is claiming absolute victory, and the fact that he did not hold back at all.		

Asura starts getting up toward the end here!

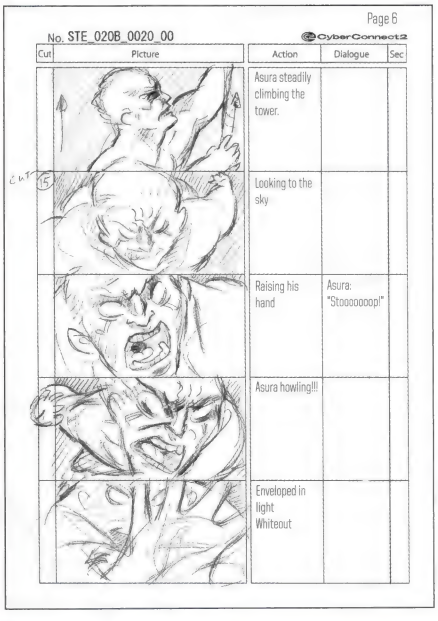


No. CyberConnect2

Cut	Picture	Action	Dialogue	Sec
		Asura has gotten himself up to a kneeling position.		
		PAN UP Augus off Line	Augus: "Mwa ha ha ha!"	
		Consciousness is slipping away from Asura.	"That's the spirit!"	
		Asura starts wavering.	"Asura!"	
		Proceed to whiteout.	"Asura!... Asura!..."	

Echo

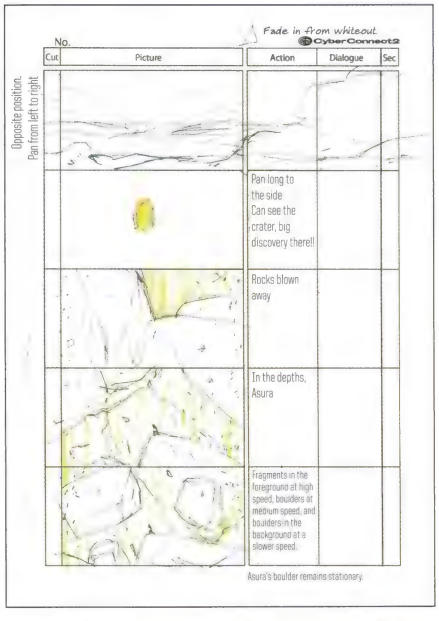
RETURN TO THE PRESENT WORLD



Page 6

No. STE_020B_0020_00 CyberConnect2

Cut	Picture	Action	Dialogue	Sec
		Asura steadily climbing the tower.		
15		Looking to the sky		
		Raising his hand	Asura: "Stoooooooop!"	
		Asura howling!!!		
		Enveloped in light Whiteout		

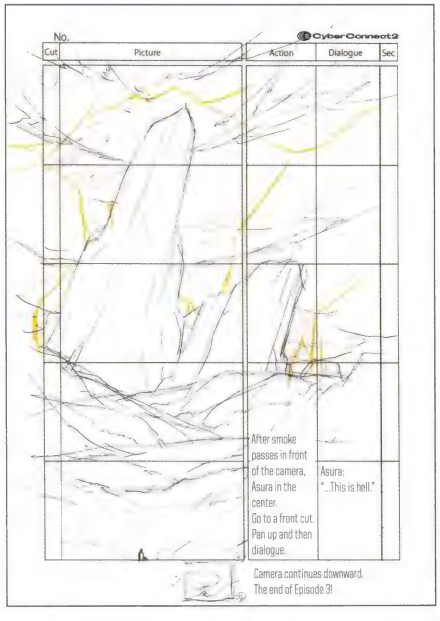


Fade in from whiteout

No. CyberConnect2

Cut	Picture	Action	Dialogue	Sec
	Opposite position. Pan from left to right			
		Pan long to the side Can see the crater, big discovery there!!		
		Rocks blown away		
		In the depths, Asura		
		Fragments in the foreground at high speed, boulders at medium speed, and boulders in the background at a slower speed.		

Asura's boulder remains stationary.



No. CyberConnect2

Cut	Picture	Action	Dialogue	Sec
		After smoke passes in front of the camera, Asura in the center. Go to a front cut. Pan up and then dialogue.	Asura: "...This is hell."	

Camera continues downward. The end of Episode 3!

EPISODE FOUR: OLD FRIENDS, NEW ENEMIES



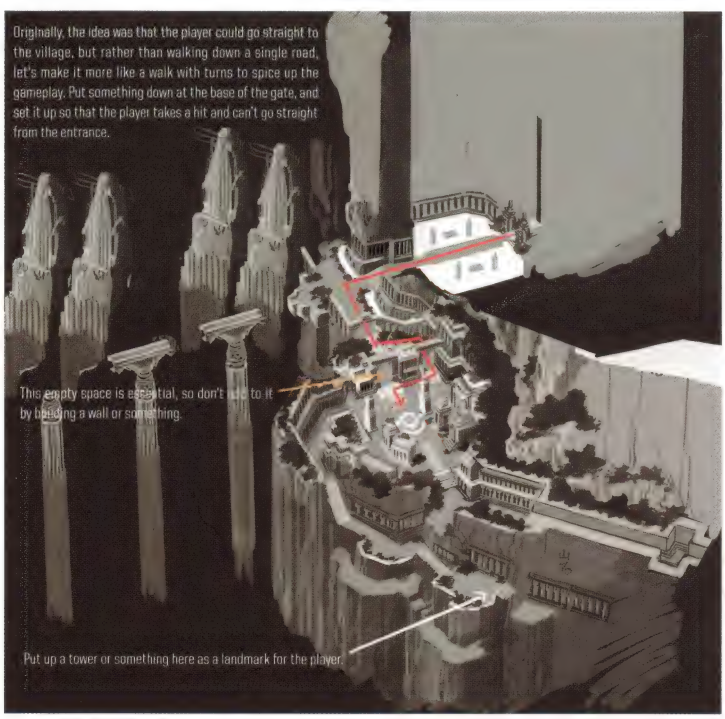




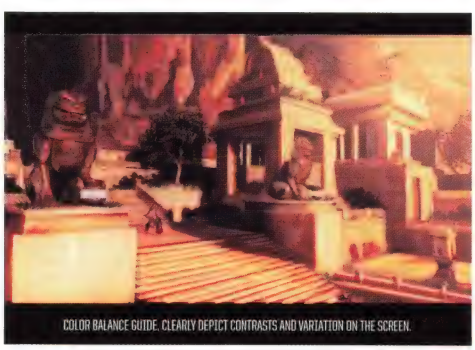



Episode Four explains the structure of the humans, the Gohma, and the gods in an easy-to-understand way. The humans are still as terrified of the Gohma threat as they were before, while the gods, unlike before, do not appear to try and protect the humans while destroying the Gohma. The very existence of this warped relationship is one factor that awakens Asura's wrath. This episode has nearly all of the story elements lined up, so it's also a chapter that indicates the game's overall direction. (Noguchi)

☐ TOWN OVERVIEW

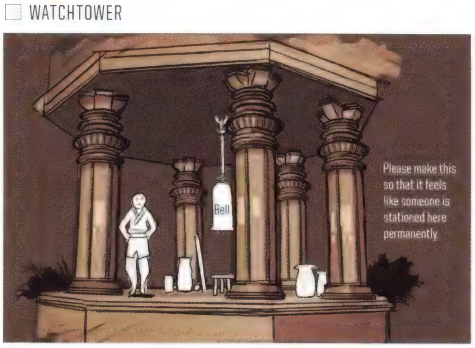


☐ VILLAGE COLOR GUIDE



COLOR BALANCE GUIDE. CLEARLY DEPICT CONTRASTS AND VARIATION ON THE SCREEN.

☐ WATCHTOWER



☐ SIGNS OF THE GOHMA COMING



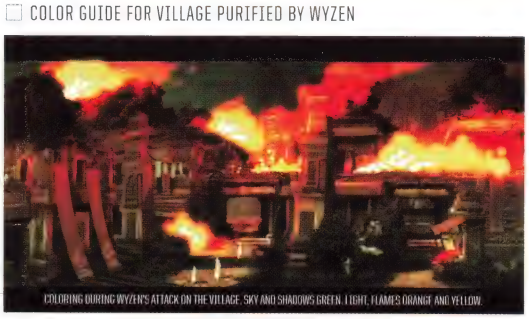
COLORS BEFORE THE GOHMA ATTACK. UNIFIED AROUND BLUE TONES IN CONTRAST WITH THE COLORING OF THE ARRIVAL OF WYZEN'S SHIP, AND THE ASSAULT ON THE VILLAGE LATER.

☐ DESCENT OF WYZEN'S SHIP



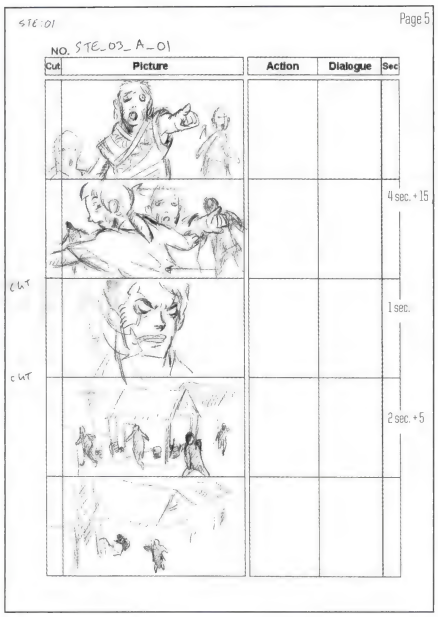
COLORING FOR THE ARRIVAL OF WYZEN'S SHIP (SHIP DESIGN IS PROVISIONAL)

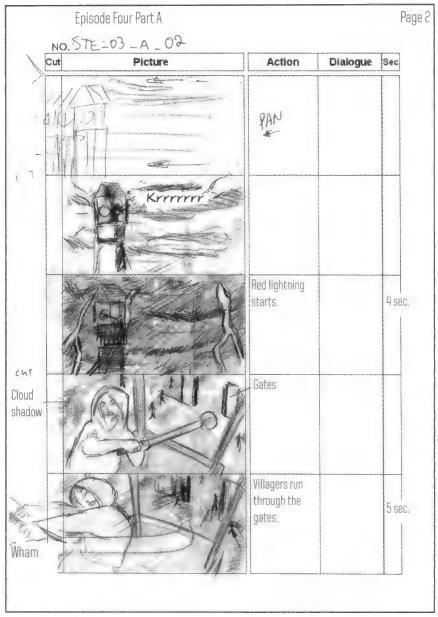
☐ COLOR GUIDE FOR VILLAGE PURIFIED BY WYZEN

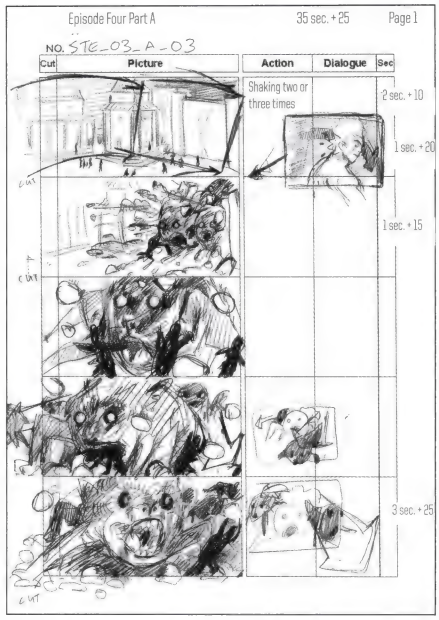


COLORING DURING WYZEN'S ATTACK ON THE VILLAGE. SKY AND SHADOWS GREEN. LIGHT, FLAMES ORANGE AND YELLOW.

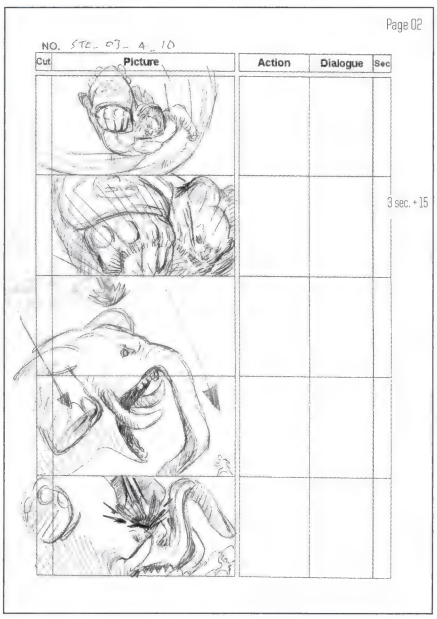
GOHMA INVASION

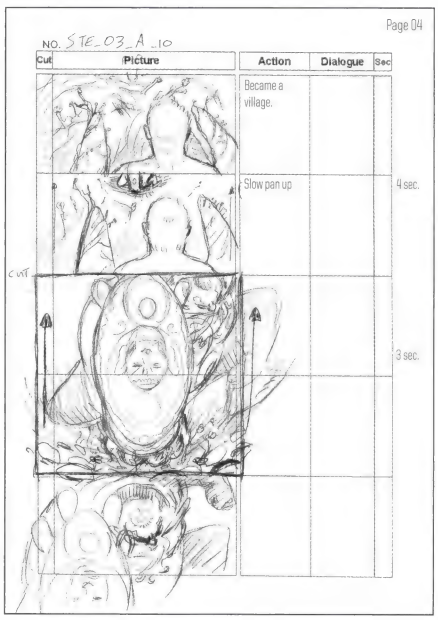


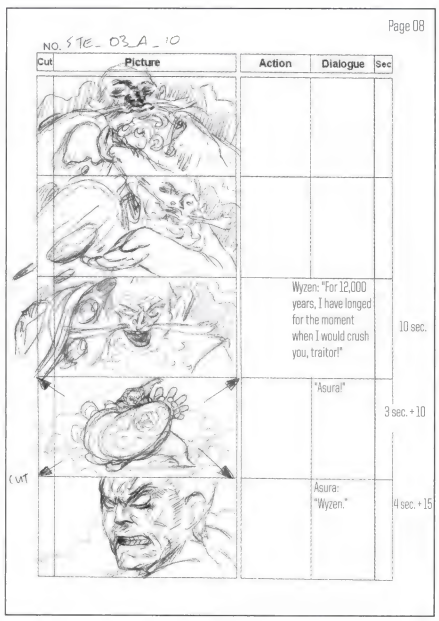




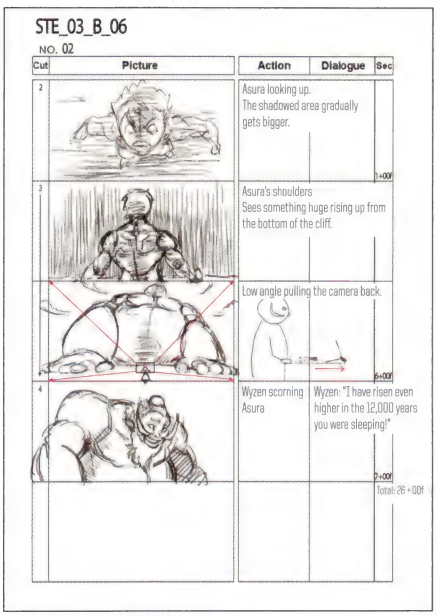
THE SEVEN DEITIES: WYZEN

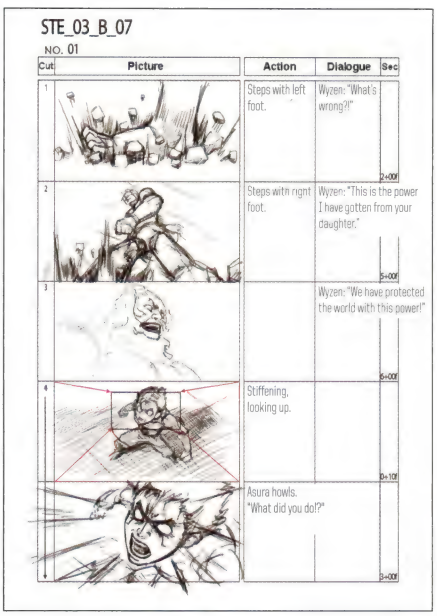


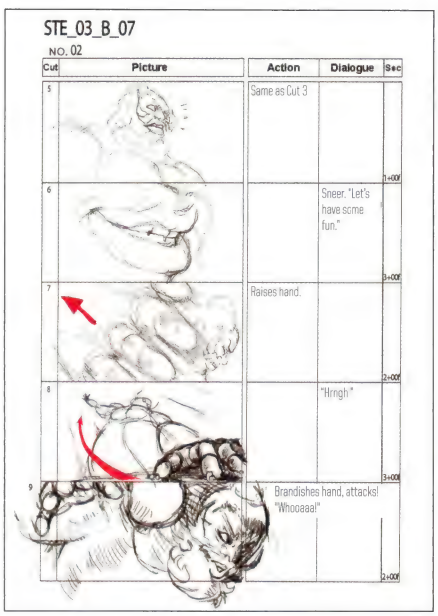




A DIFFERENCE OF 12,000 YEARS

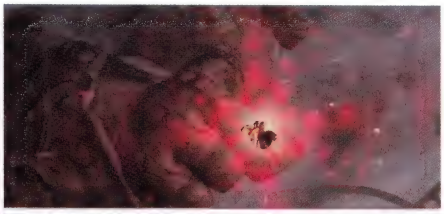






EPISODE FIVE: HOLLOW VICTORY







Episode Five is the climax of the opening. With the passage of 12,000 years, Wyzen has become more powerful than ever before and proceeds to destroy Asura, while Asura regains all his memories, causing his wrath to spring forth anew. One of this game's concepts, the idea of a total reversal in power, is depicted perfectly here. Visually as well, this episode contains scenes that symbolize this title's sense of scope perfectly. (Noguchi)





WYZEN BATTLEFIELD CONCEPT

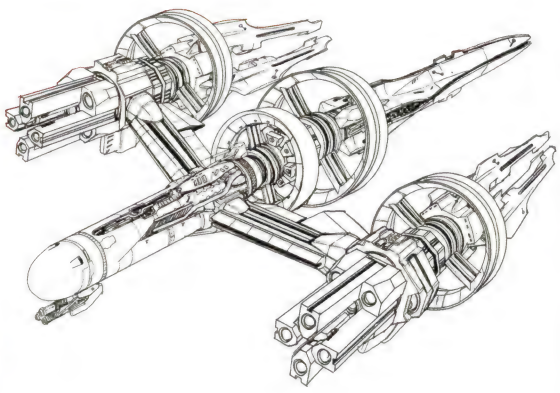




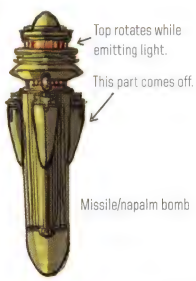
SEPTENTRION



VINAYA SHIP

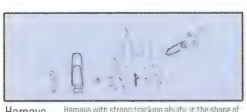


HAMAYA



The color doesn't have to be gold.

HAMAYA TYPES



Hamaya Seeker Hamaya with strong tracking ability, in the shape of a missile (the so-called "Tomahawk harpoon", etc.).



Hamaya Scatterer Separates before hitting its target, and scatters smaller Hamaya over a broad range.



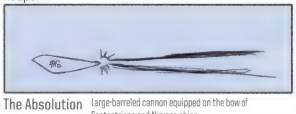
Hamaya Combuster Hamaya used for explosive attacks from the sky. Explodes upon impact, sets a wide range on fire, and curses the Gohma (so-called "Napalm bomb")



Hamaya Wind Reaper Provides rapid, successive fire over a broad area for a barrage against aircraft.

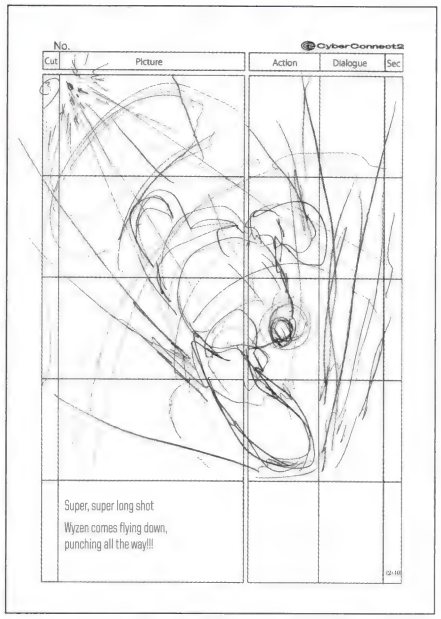


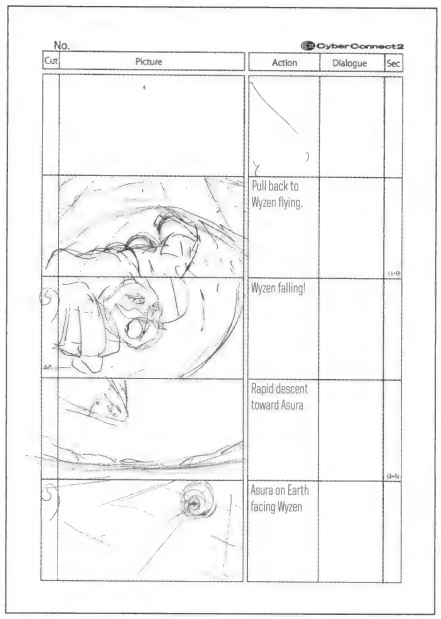
Hamaya Piercer Rather than exploding at the moment it hits its target, it explodes inside the target after piercing through it.

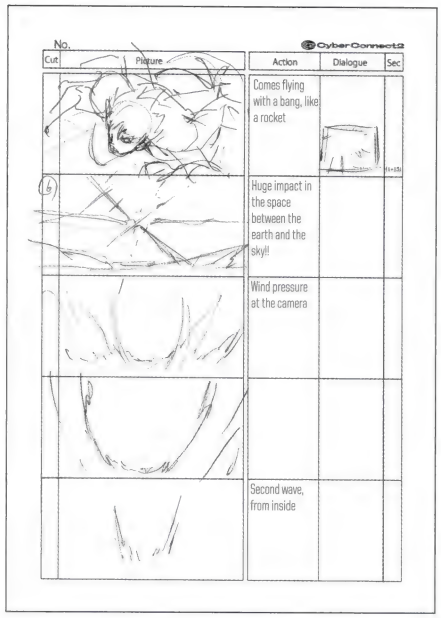


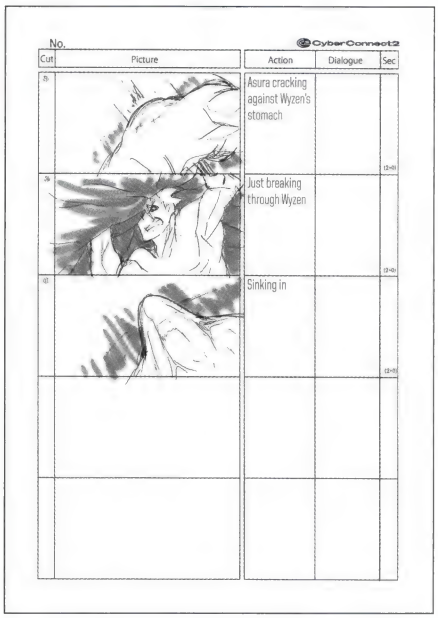
The Absolution Cannon Large-barreled cannon equipped on the bow of Septentrions and Nirvana ships.

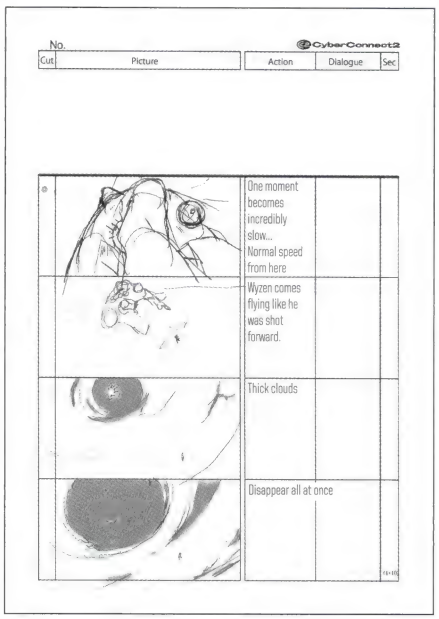
THE END?!

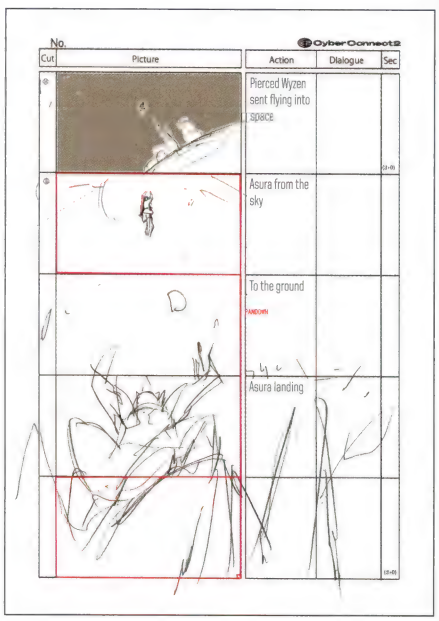




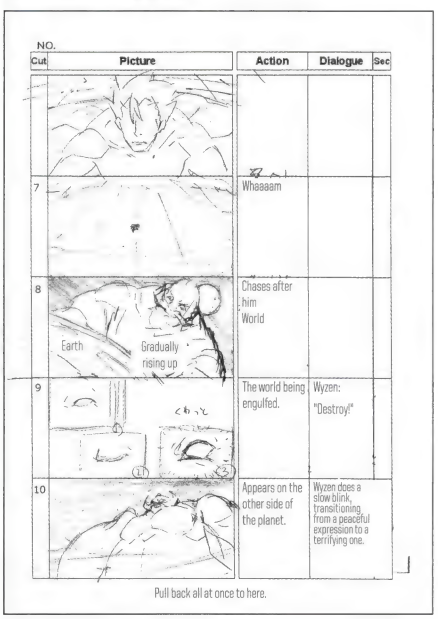


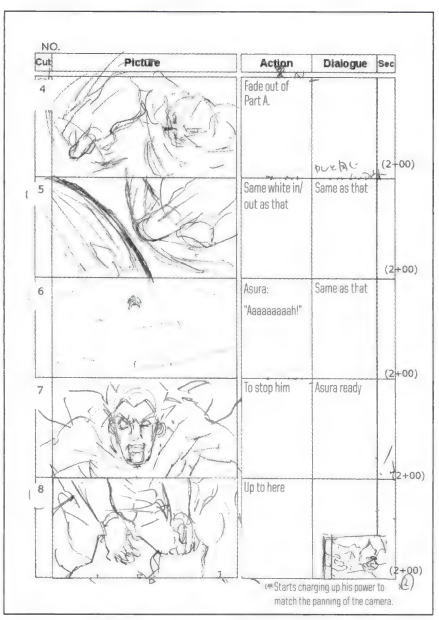


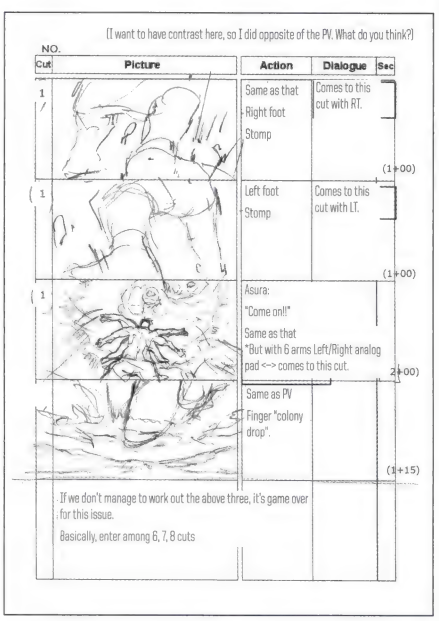




PRESSURE FROM SPACE







EPISODE SIX: CONFESSIONS OF A MASK



Part One: Suffering depicts the past, the origin point for Asura's revenge and the beginning of his revival, and here we have the grand fall of the curtain with the dramatic performances ever continuing. A crushing defeat right on the heels of a serious victory... This kind of question of how things will turn around later, knowing full well the merciless adversity Asura has been thrust into, is one part of this game's spirit. As an aside, during production, Asura actually ended up being split in two in the last scene. No mercy! (Noguchi)

YASHA BATTLEFIELD CONCEPT

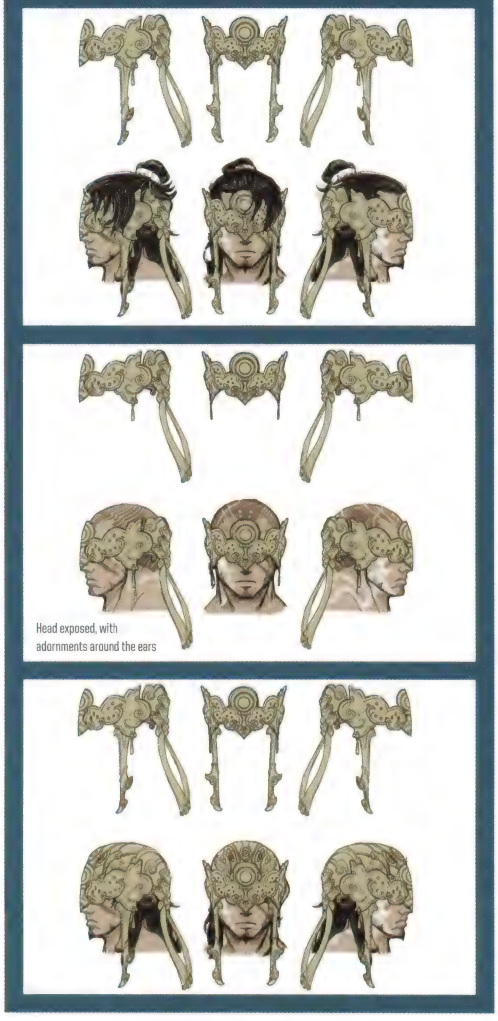


PART "A" CRATER COLOR, CONCEPT 2

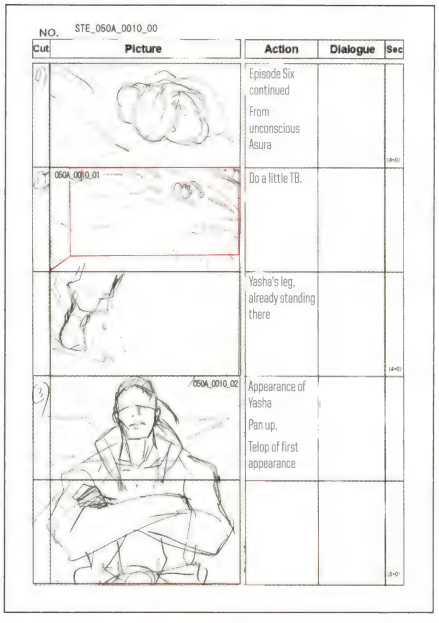


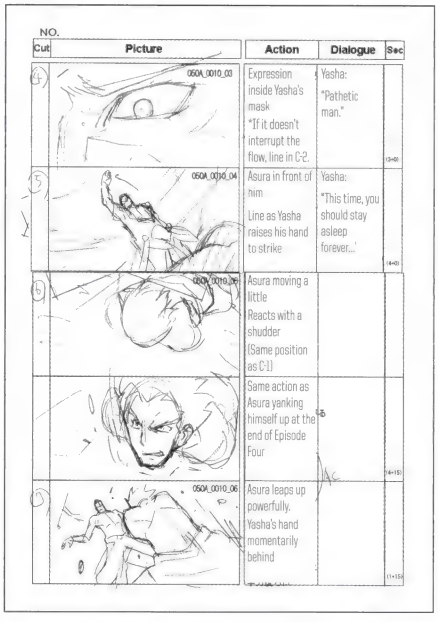


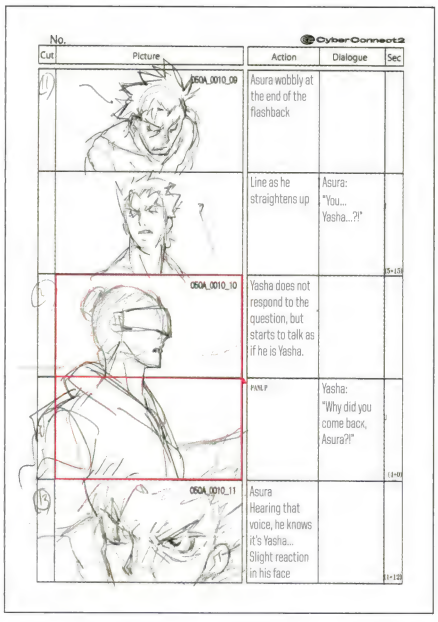
YASHA MASK PROPOSALS



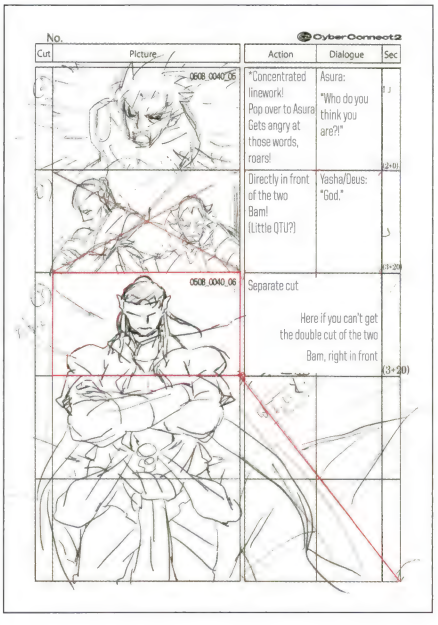
CHANCE MEETING WITH YASHA

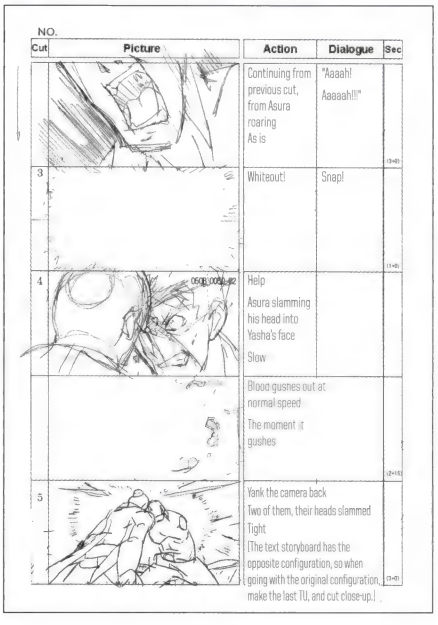


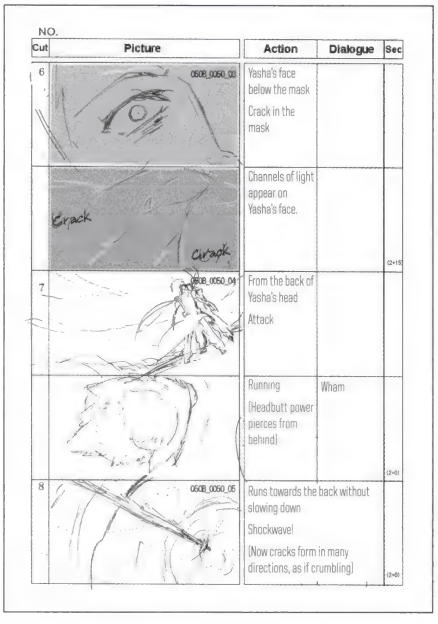




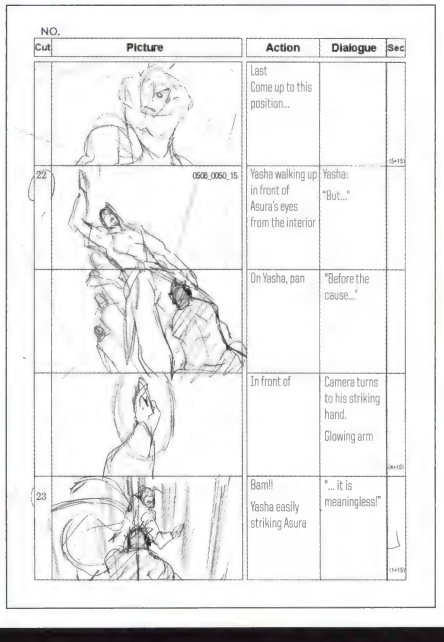
STRIKING A GOD

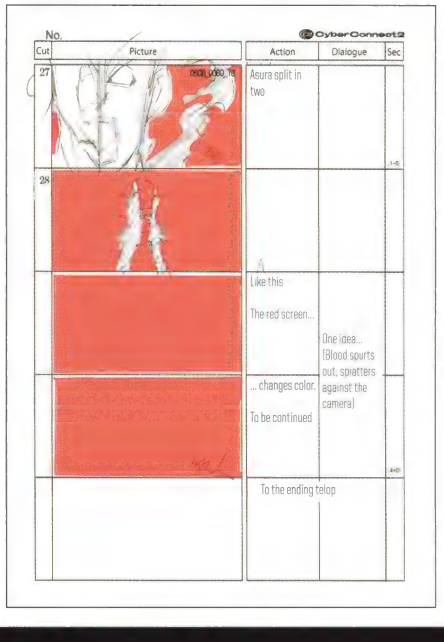


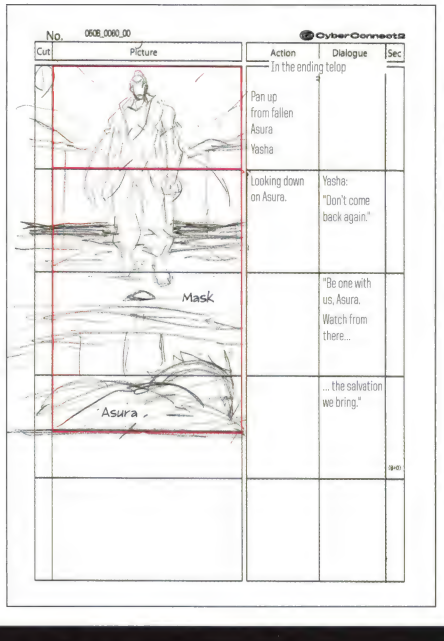




THE CAUSE IN A SINGLE STROKE







PART ONE: SUFFERING INTERVAL ILLUSTRATION COLLECTION

EPISODE ONE: THE COMING OF A NEW DAWN



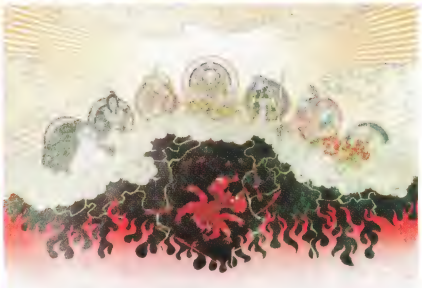




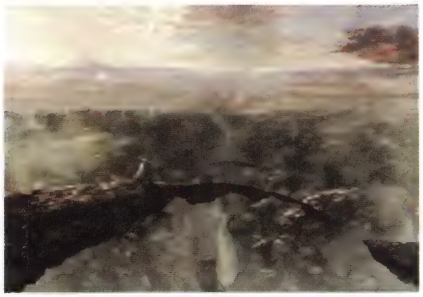
EPISODE TWO: BETRAYAL AND VENGEANCE

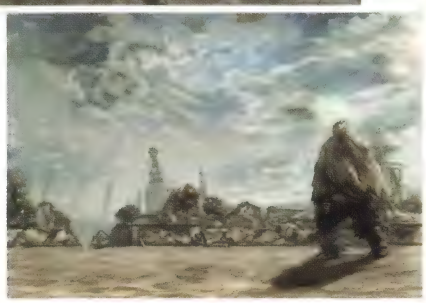






EPISODE THREE: HELL ON GAEA







EPISODE FOUR: OLD FRIENDS, NEW ENEMIES

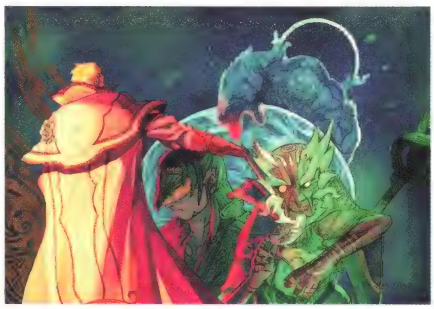






EPISODE FIVE: HOLLOW VICTORY







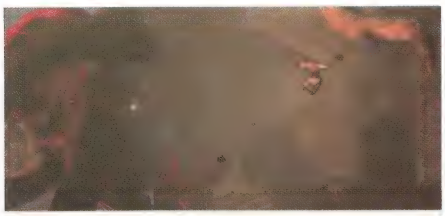
EPISODE SIX: CONFESSIONS OF A MASK

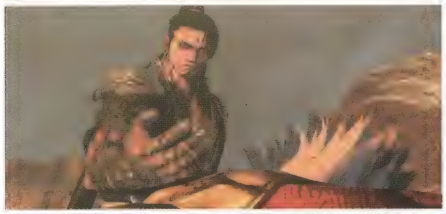






EPISODE SEVEN: A FATHER'S DUTY







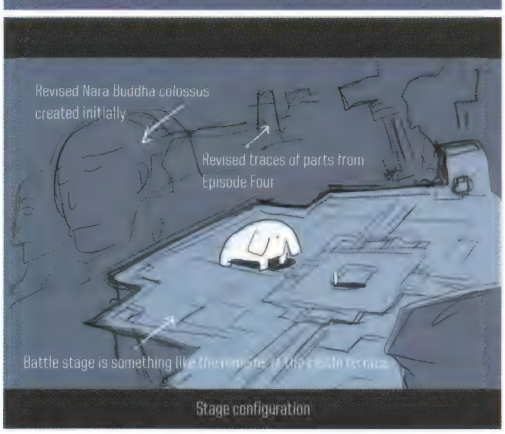



To start Part Two: Rebirth, this episode sorts out the various relationships between the characters. By portraying the former relationships between the Eight Guardian Generals rather than focusing on a particular incident, we can see how the characters will meet up in the future. The element of a burden even in the midst of happiness with his wife Durga and his newborn daughter Mithra – not really shown until now – is another connection to the source of Asura's wrath, as well as an expression of his own awkwardness. (Noguchi)

GOHMA CRUSHER BATTLE CONCEPT

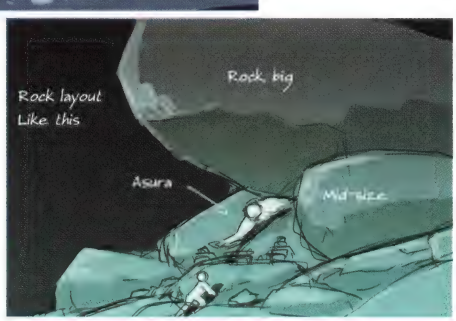


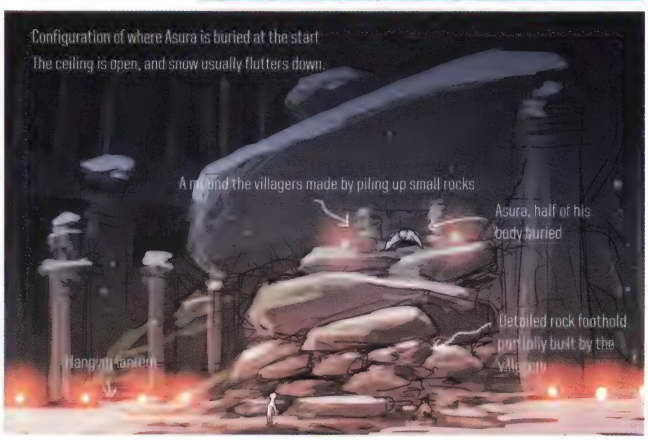




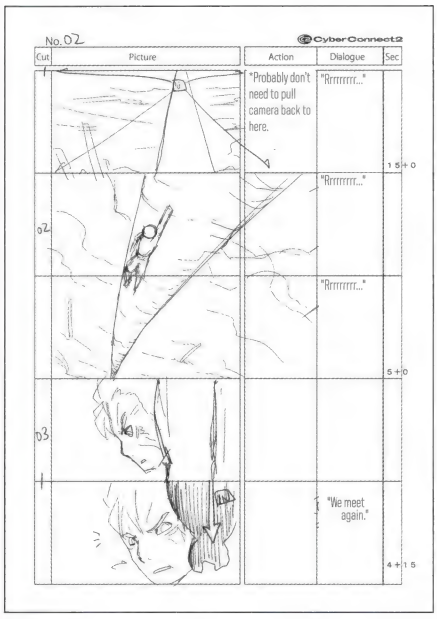
ENSHRINED ASURA

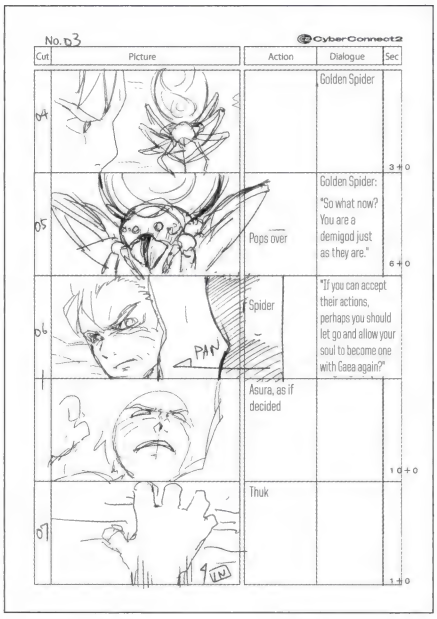


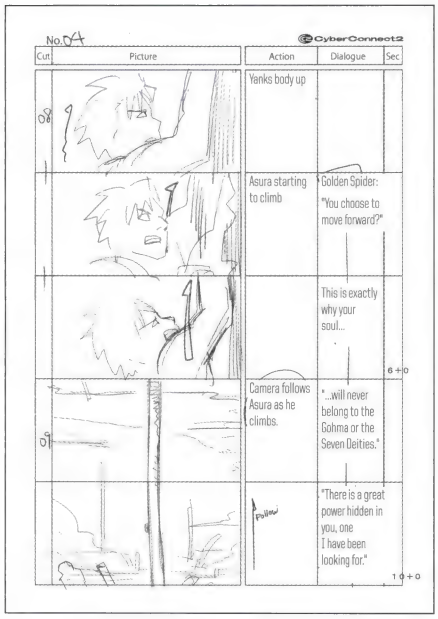




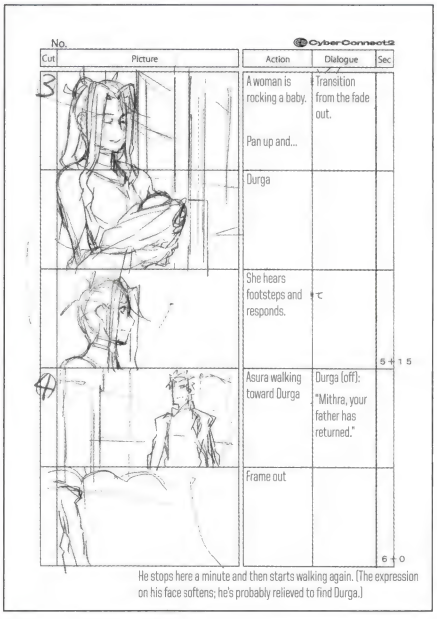
NARAKA ONCE AGAIN

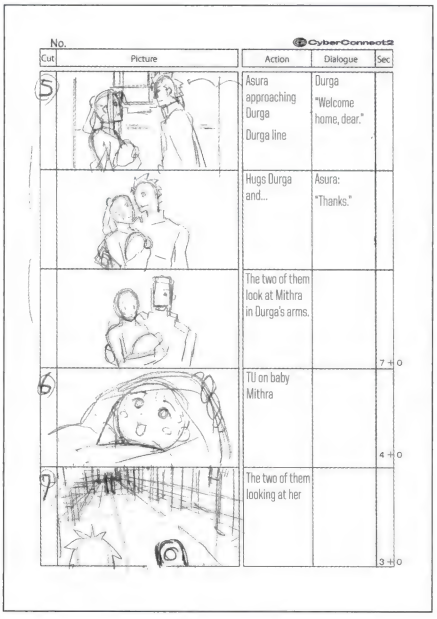


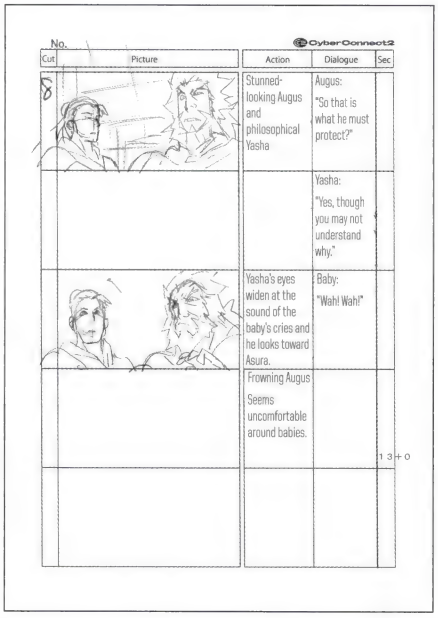


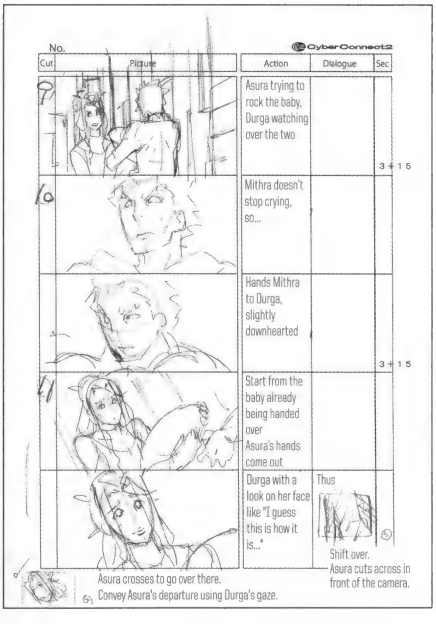


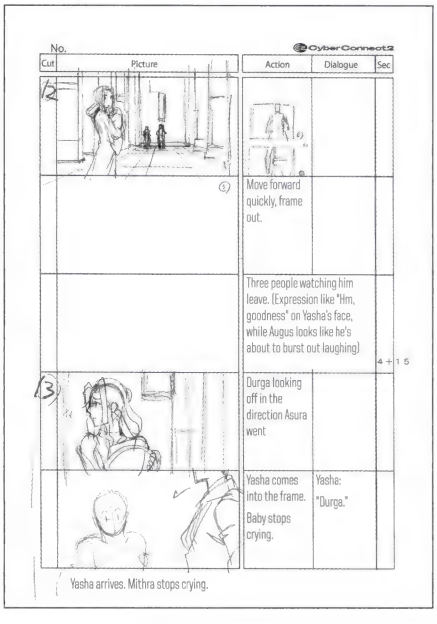
SOMEONE TO PROTECT

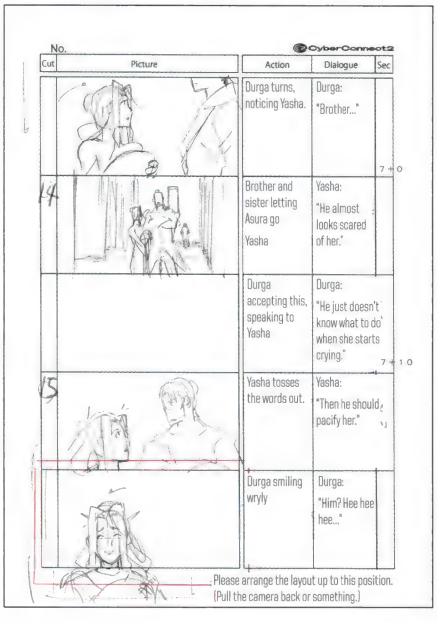










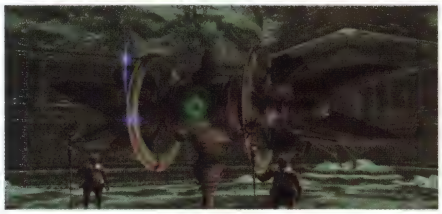


EPISODE EIGHT: WILLING SACRIFICES





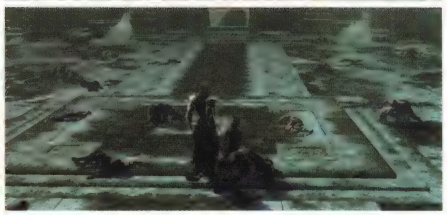










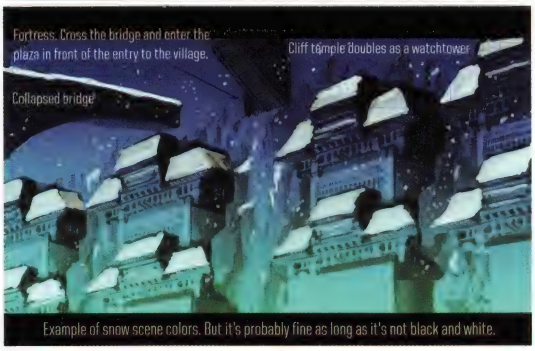


We meet the girl, who is a character in Part Two: Rebirth, and the reality of human weakness, the abnormality of this world, and the unjustness of the gods are all depicted. The gods blindly believe the humans only wish to save themselves after death, and they despise the weakness and cowardice of these humans. Against these gods, who seem to be using the souls of the humans they should be protecting, Asura's wrath burns fiercely. Finally, we portray the girl's special nature as a symbol of the innocent, with a purity not seen in other people. (Noguchi)

☐ VILLAGE WHERE THE GIRL LIVES

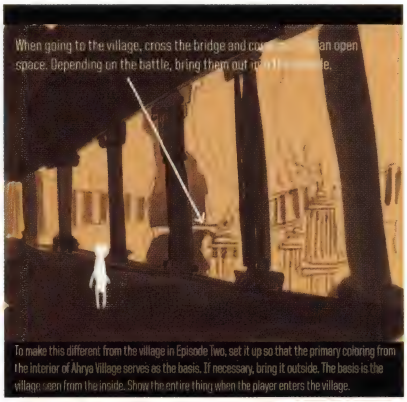


Within the fortress, a plaza in front of the cave entrance



Example of snow scene colors. But it's probably fine as long as it's not black and white.

☐ CORRIDOR CONTINUING ON TO THE VILLAGE



To make this different from the village in Episode Two, set it up so that the primary coloring from the interior of Ahrya Village serves as the basis. If necessary, bring it outside. The basis is the village seen from the inside. Show the entire thing when the player enters the village.



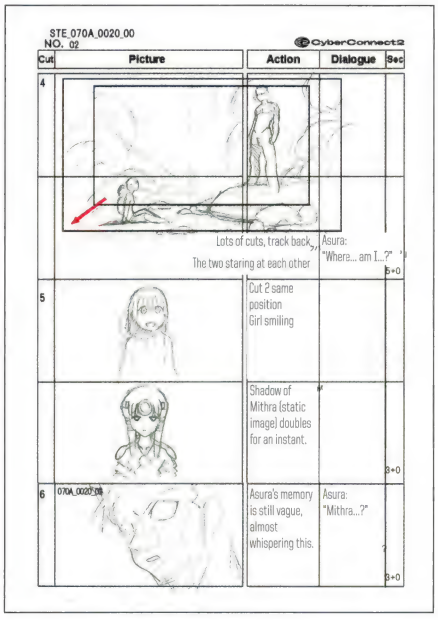
Ahrya Village. The warship is wrecked in as far as the interior of the cave. The villagers live off salvaging this ship.

☐ VIEW FROM THE VILLAGE

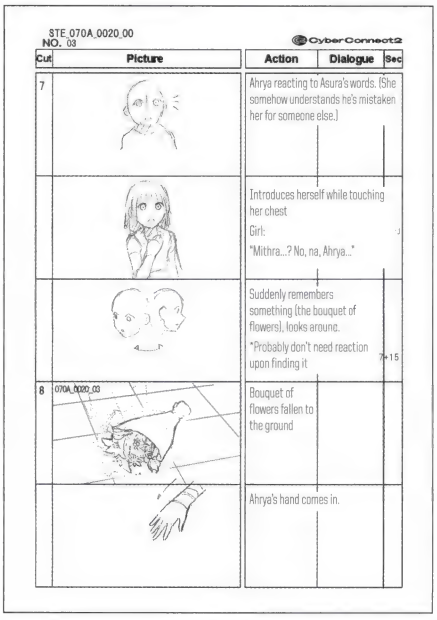




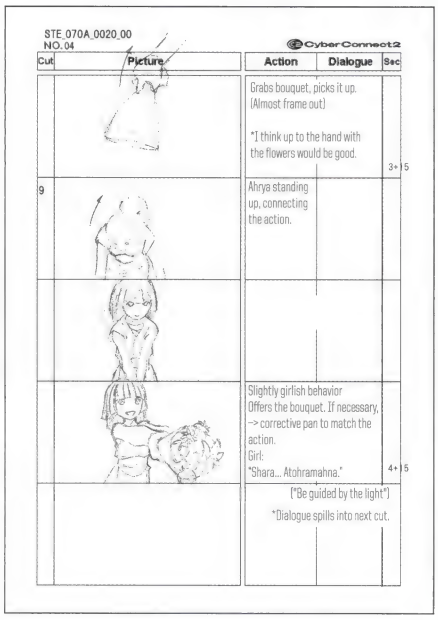
ENCOUNTER WITH THE GIRL


STE_070A_0020_00
NO. 02
CyberConnect2

Cut	Picture	Action	Dialogue	Sec
4		Lots of cuts, track back. The two staring at each other	Asura: "Where... am I...?"	5+0
5		Cut 2 same position Girl smiling		
		Shadow of Mithra (static image) doubles for an instant.		3+0
6	070A_0020_06	Asura's memory is still vague, almost whispering this.	Asura: "Mithra...?"	3+0

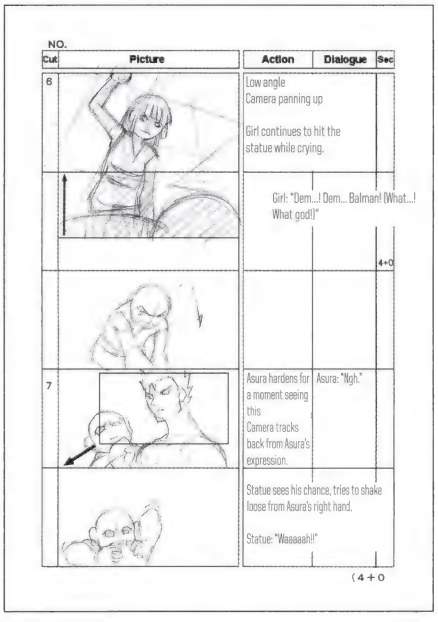

STE_070A_0020_00
NO. 03
CyberConnect2

Cut	Picture	Action	Dialogue	Sec
7		Ahrya reacting to Asura's words. (She somehow understands he's mistaken her for someone else.)		
		Introduces herself while touching her chest	Girl: "Mithra...? No, na, Ahrya..."	
		Suddenly remembers something (the bouquet of flowers), looks around. *Probably don't need reaction upon finding it		7+15
8	070A_0020_03	Bouquet of flowers fallen to the ground		
		Ahrya's hand comes in.		


STE_070A_0020_00
NO. 04
CyberConnect2

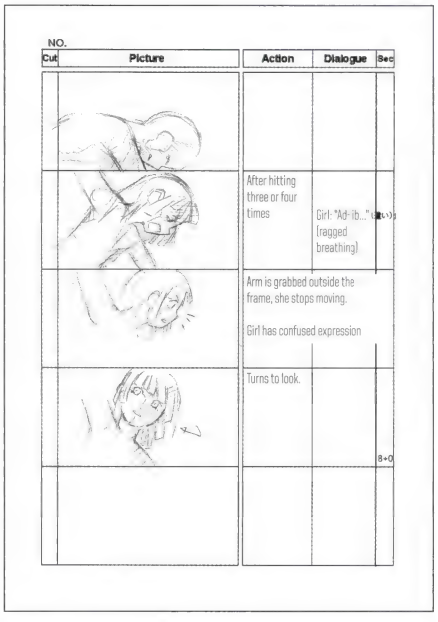
Cut	Picture	Action	Dialogue	Sec
		Grabs bouquet, picks it up. (Almost frame out) *I think up to the hand with the flowers would be good.		3+15
9		Ahrya standing up, connecting the action.		
		Slightly girlish behavior Offers the bouquet. If necessary, -> corrective pan to match the action.	Girl: "Shara... Atohramahna."	4+15
			("Be guided by the light") *Dialogue spills into next cut.	

ONE'S OWN ROLE

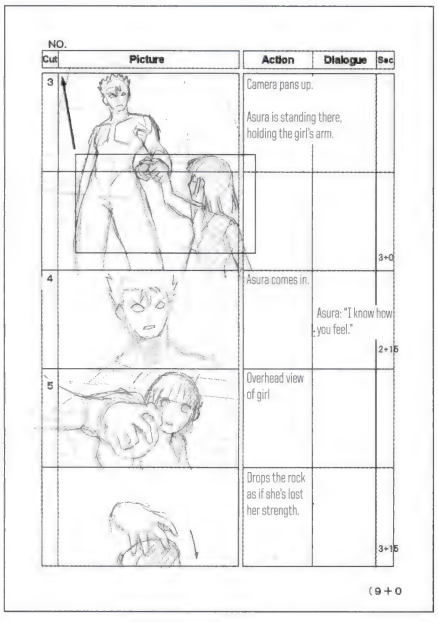

NO.

Cut	Picture	Action	Dialogue	Sec
6		Low angle Camera panning up Girl continues to hit the statue while crying.	Girl: "Dem...! Dem... Balman! (What...! What god!)"	4+0
7		Asura hardens for a moment seeing this Camera tracks back from Asura's expression.	Asura: "Ngh."	
		Statue sees his chance, tries to shake loose from Asura's right hand.	Statue: "Waaaaah!"	

(4+0

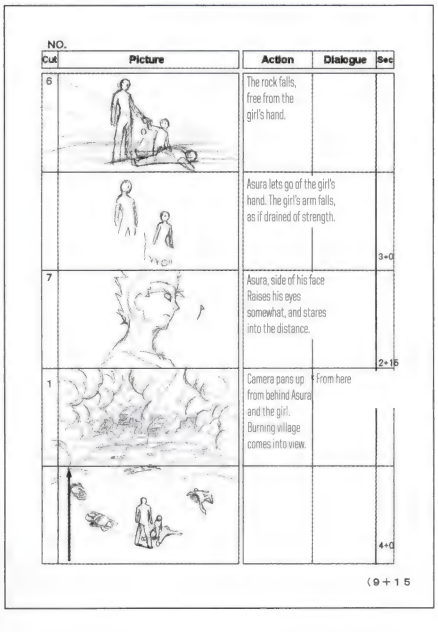

NO.

Cut	Picture	Action	Dialogue	Sec
		After hitting three or four times	Girl: "Ad-ib..." (Ragged breathing)	
		Arm is grabbed outside the frame, she stops moving. Girl has confused expression		
		Turns to look.		8+0


NO.

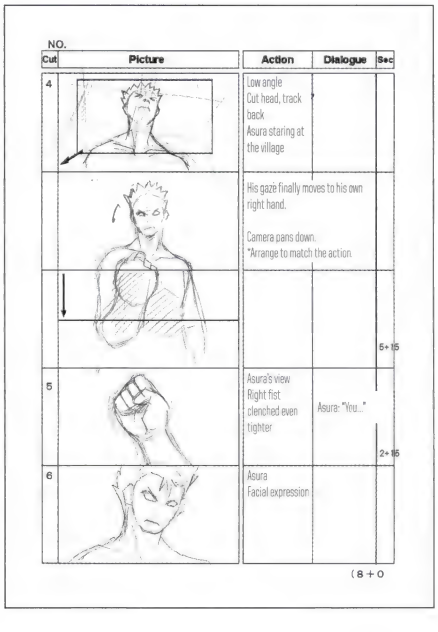
Cut	Picture	Action	Dialogue	Sec
3		Camera pans up. Asura is standing there, holding the girl's arm.		3+0
4		Asura comes in.	Asura: "I know how you feel."	2+15
5		Overhead view of girl		
		Drops the rock as if she's lost her strength.		3+15

(9+0


NO.

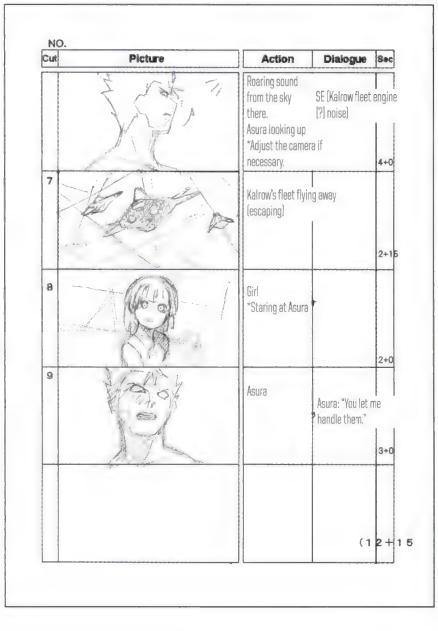
Cut	Picture	Action	Dialogue	Sec
6		The rock falls, free from the girl's hand.		
		Asura lets go of the girl's hand. The girl's arm falls, as if drained of strength.		3+0
7		Asura, side of his face Raises his eyes somewhat, and stares into the distance.		2+15
1		Camera pans up from behind Asura and the girl. Burning village comes into view.	From here	
				4+0

(9+15


NO.

Cut	Picture	Action	Dialogue	Sec
4		Low angle Cut head, track back Asura staring at the village		
		His gaze finally moves to his own right hand. Camera pans down. *Arrange to match the action.		5+15
5		Asura's view Right fist clenched even tighter	Asura: "You..."	2+15
6		Asura Facial expression		

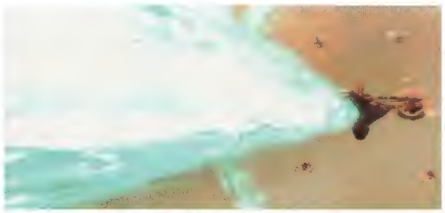
(8+0

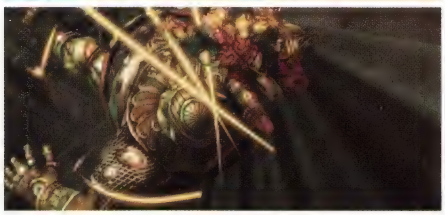

NO.

Cut	Picture	Action	Dialogue	Sec
		Roaring sound from the sky there. Asura looking up *Adjust the camera if necessary.	SE (Kalrow fleet engine [?] noise)	4+0
7		Kalrow's fleet flying away (escaping)		2+15
8		Girl "Staring at Asura		2+0
9		Asura	Asura: "You let me handle them."	3+0

(12+15

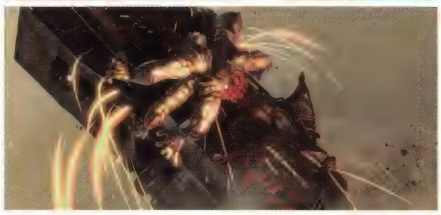
EPISODE NINE: THE BEST LAID PLANS

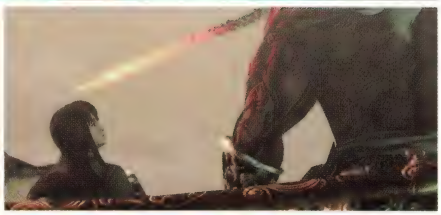






The divine injustice witnessed by Asura in Episode Eight causes his wrath to explode, and in this episode, he destroys the fleet led by Kalrow on the girl's behalf. More than the expression of each character's feelings, the main focus of this episode is the sense of exhilaration that comes from the wrathful Asura, who is defeating the gods coming after him one after another. More than any other part of the game, this episode sets the stage for a great many detailed battles, and we spent a lot of time making sure the characters' performances and the coolness of the battles came through. (Noguchi)

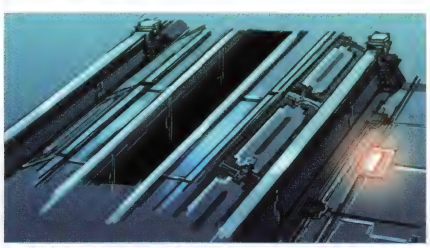


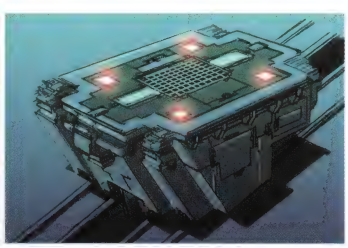


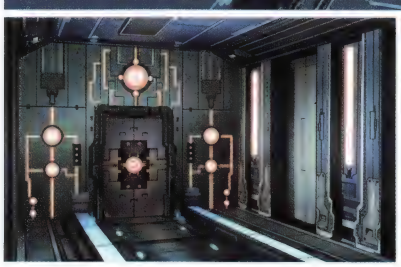
☐ AREA HE FIRST FALLS INTO

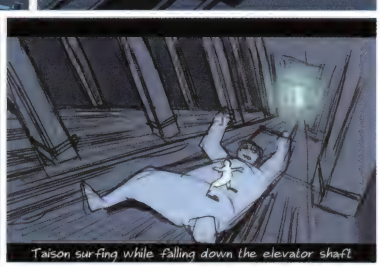


☐ ELEVATOR

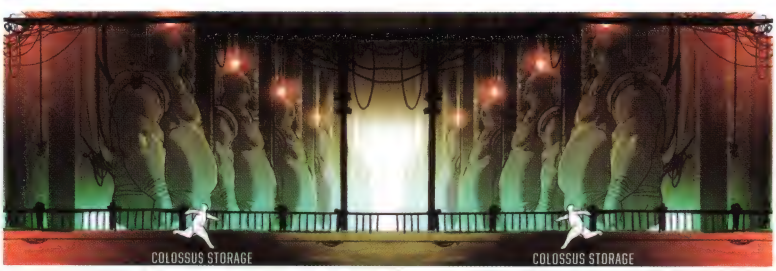








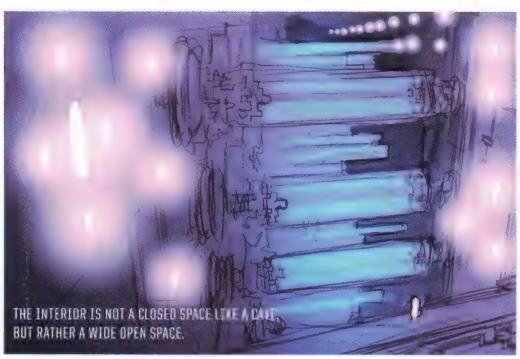
☐ TAISON STORAGE AREA



☐ AREA WHERE TAISON NYUDO APPEARS



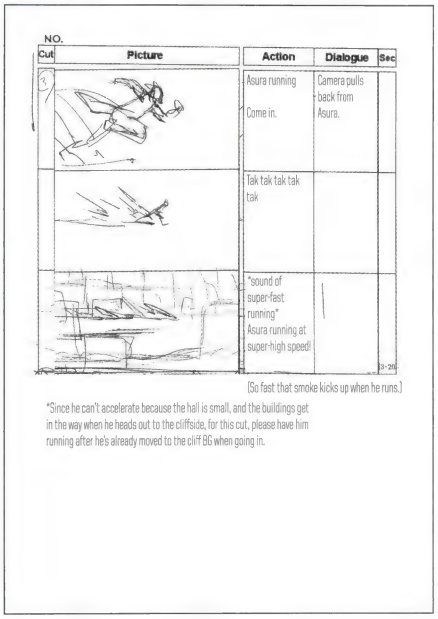
☐ MANTRA CHAMBER ROOM

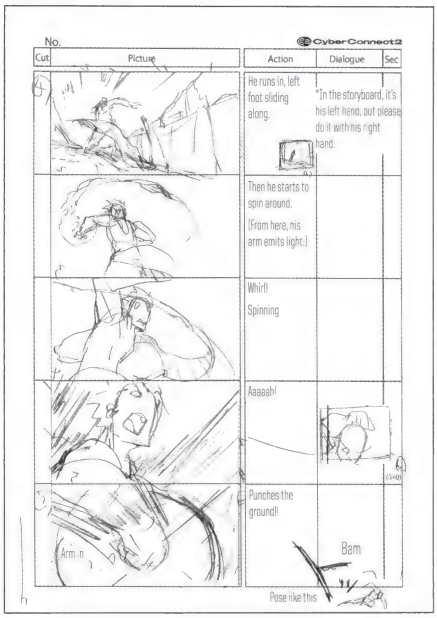


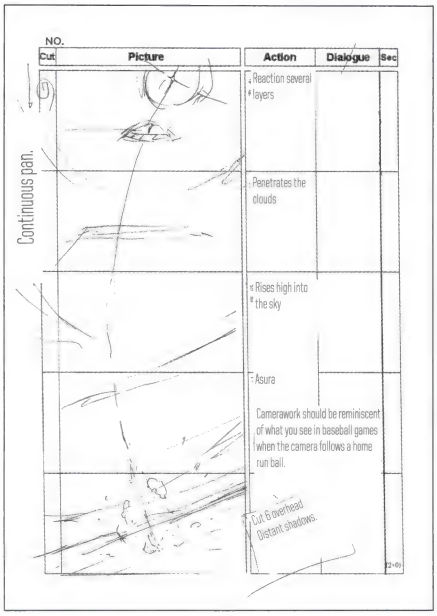
☐ BRIDGE OF KALROW'S SHIP



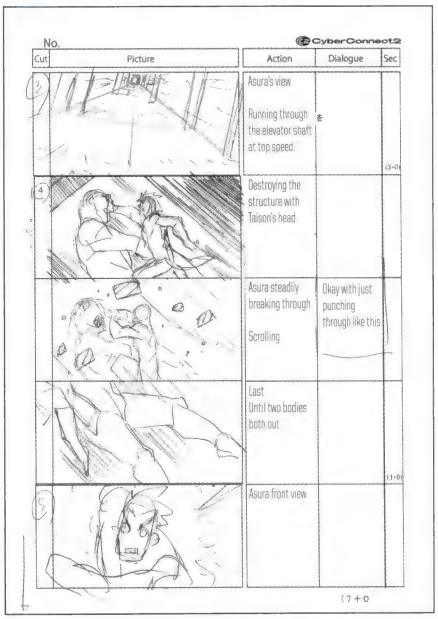
TO KALROW

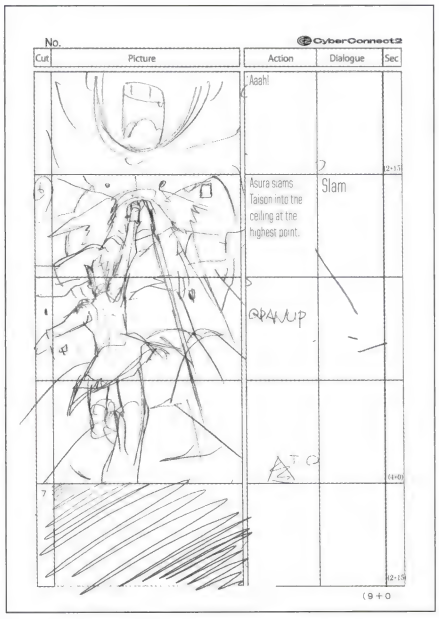


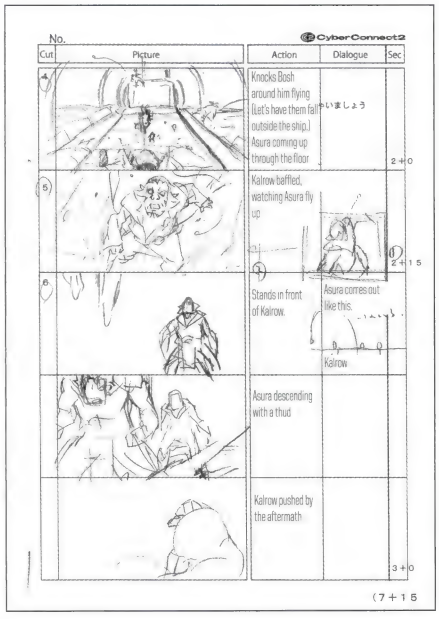




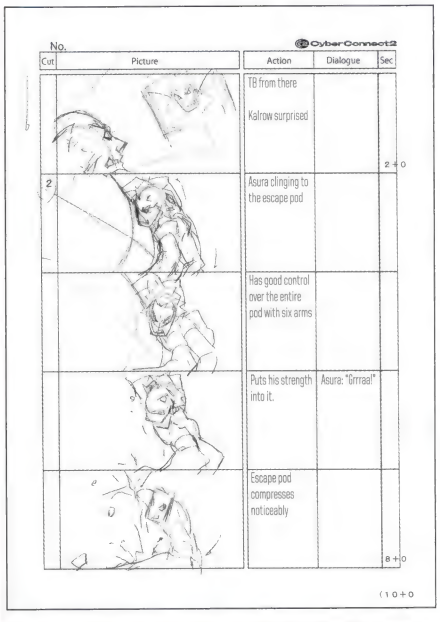
MAKING TAISON INTO A WEAPON

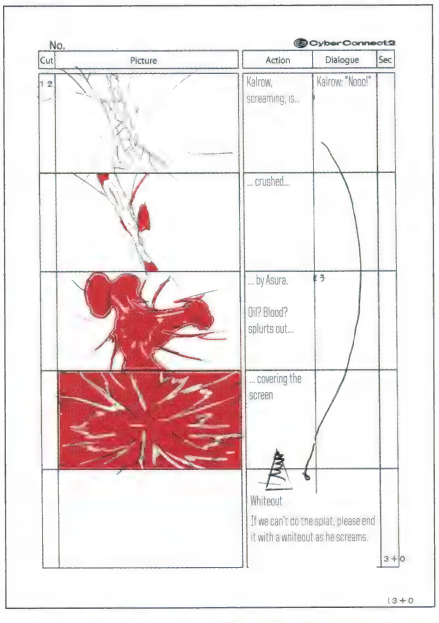


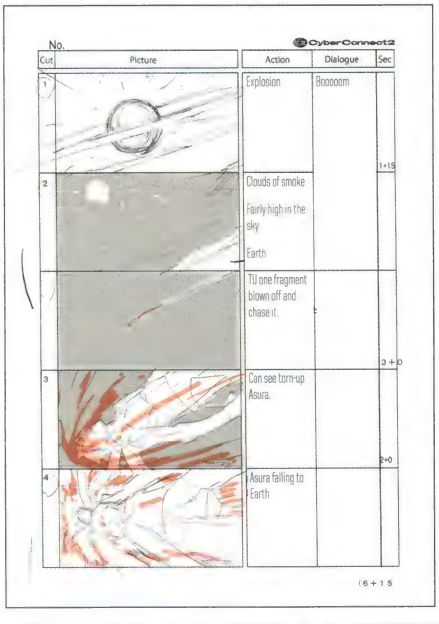




THE SKILLED GENERAL'S GLORIOUS DEATH







EPISODE TEN: WORDS OF WISDOM











Basically falling right into the middle of the game, this episode takes place at a bathhouse in order to ease the heart a little after the heavy violence of Episode Nine. This episode uses traditional animation techniques, letting the player enjoy the action while also having fun, taking a breather, and getting things sorted out. There were many changes made to this scenario before it was completed, but we knew even at the very beginning of the game's development that we had to do a bathhouse scene at least once. (Noguchi)

☐ LARGE BATH

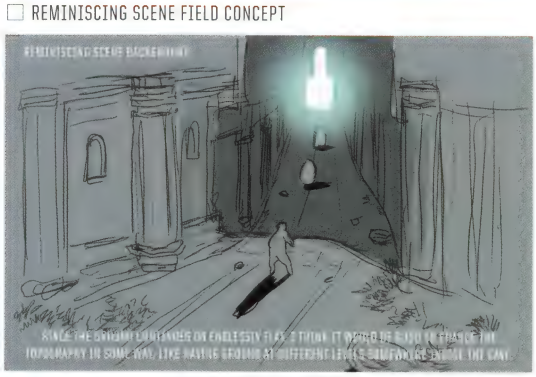




BASIC CONFIGURATION FOR THE LARGE BATH. CREATE AN OUTSIDE HOT SPRING (ARTIFICIAL) IN THE FOREGROUND, AND SHOW A BIT OF THE BACKGROUND TO CREATE A SENSE OF DEPTH.



☐ REMINISCING SCENE FIELD CONCEPT



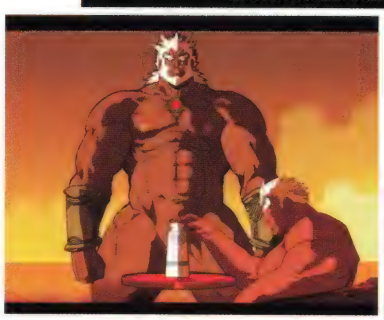
☐ ASURA AND BATHHOUSE WOMAN

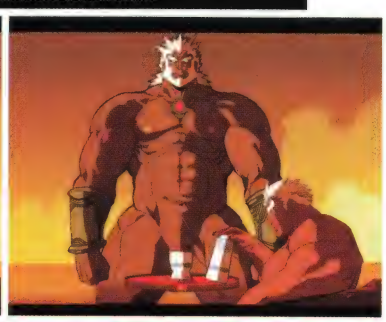


☐ ASURA AND AUGUS

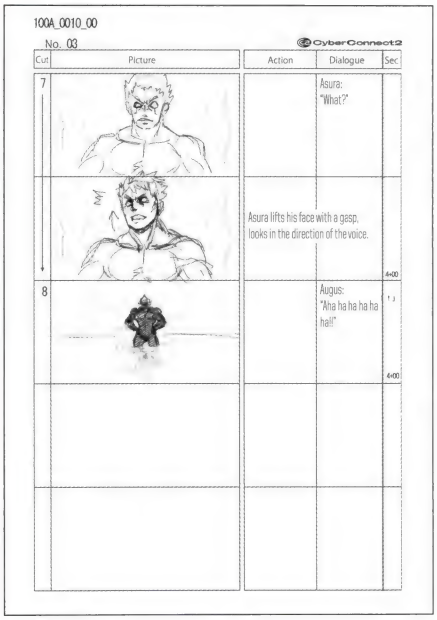


"ALL RIGHT... LET'S KILL EACH OTHER."
FOR EPISODE 10, I WANT TO DRAW AUGUS'S BACK VERY CLEARLY.

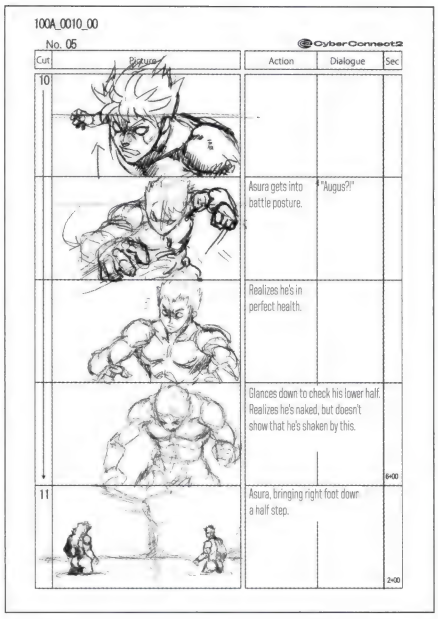




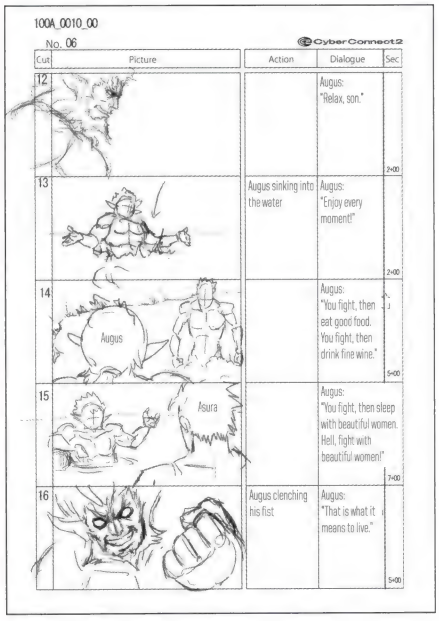
REUNION WITH MENTOR

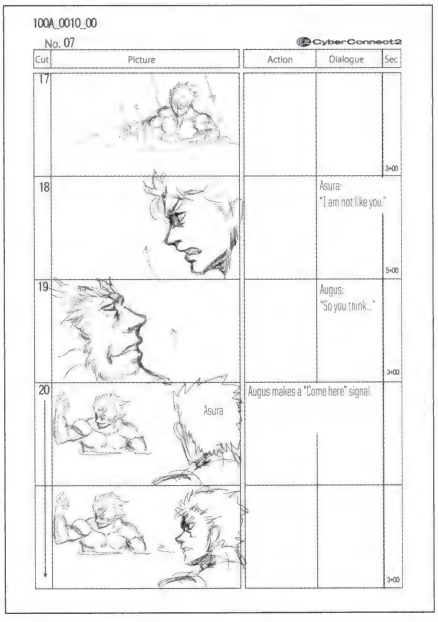


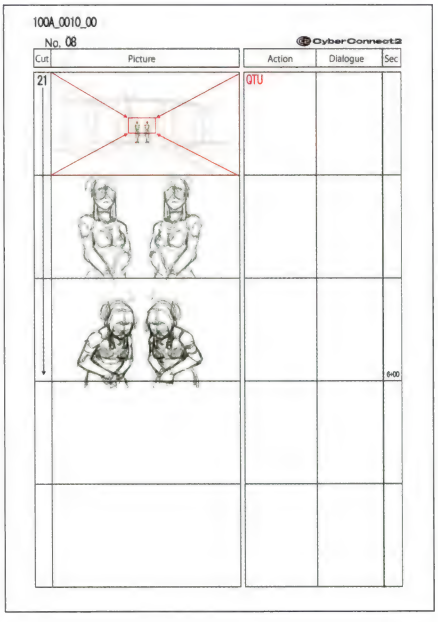




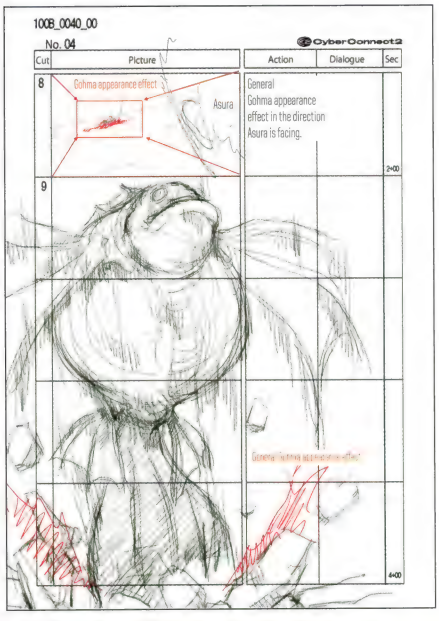
WHAT IT MEANS TO LIVE

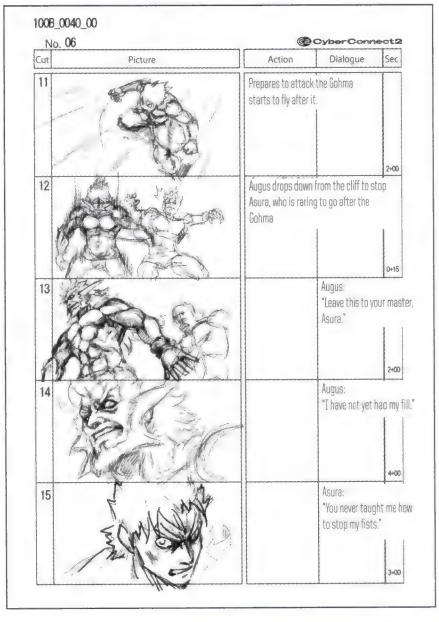


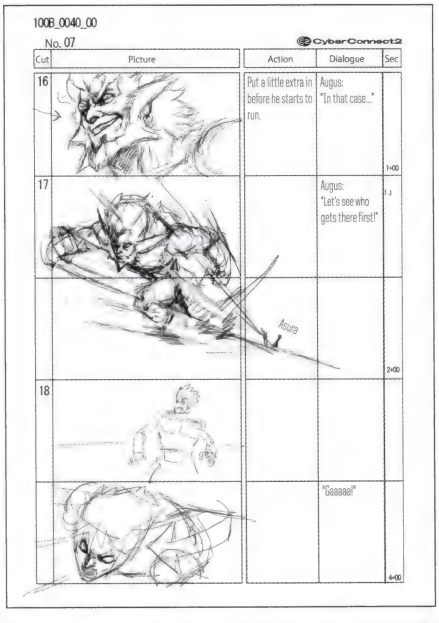




STUBBORN PUPIL







EPISODE ELEVEN: THE FINAL LESSON



The one-on-one fight between Asura and Augus is a clash between beliefs. Augus continues to fight Asura believing that Asura lusts for the fight the way he does, but Asura has a reason not to lose: Mithra. This episode acts as a trigger for Asura, who has been fighting without actually thinking about his reasons for doing so, as he begins to understand the true nature of the wrath within him. How the battle's conclusion would play out was hard to imagine at the writing stage, and I'm so appreciative of the performance team that turned it into such an amazing scene. (Noguchi)

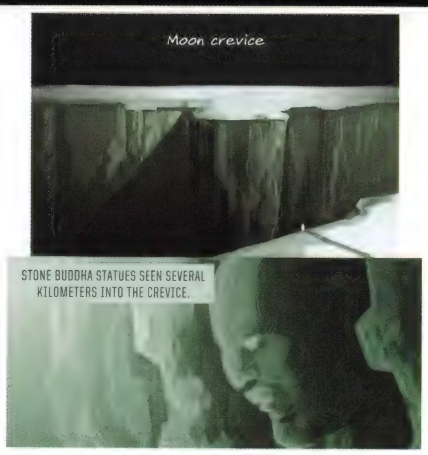
☐ AUGUS BATTLEFIELD CONCEPT



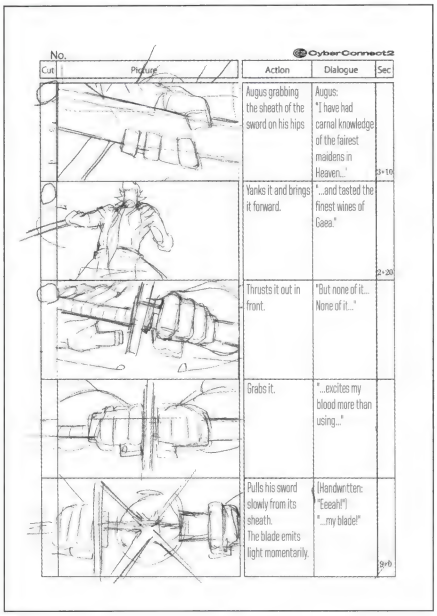


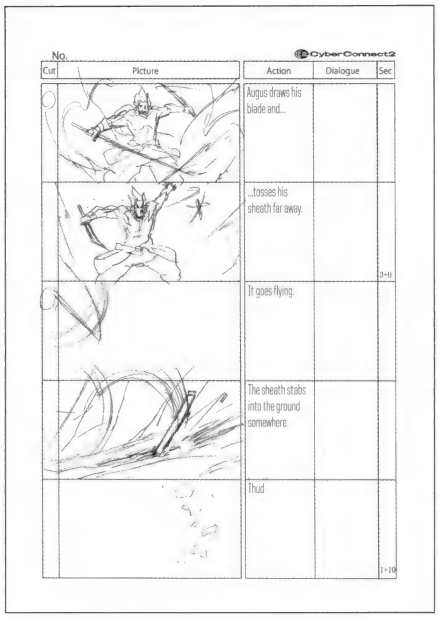
☐ MOON CREVICE AND STONE BUDDHAS

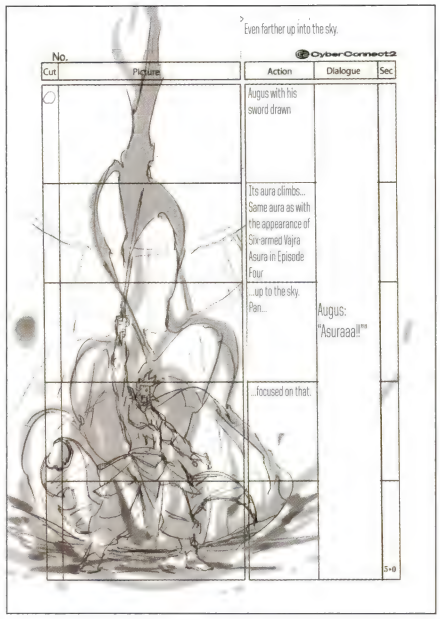




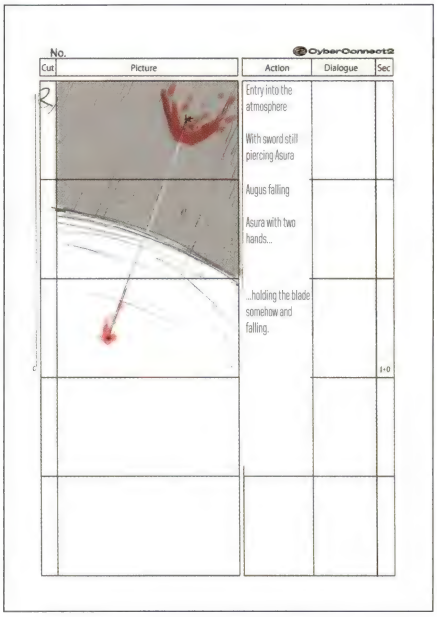
DRAWING THE SWORD, THE FIRST TIME IN A LONG TIME

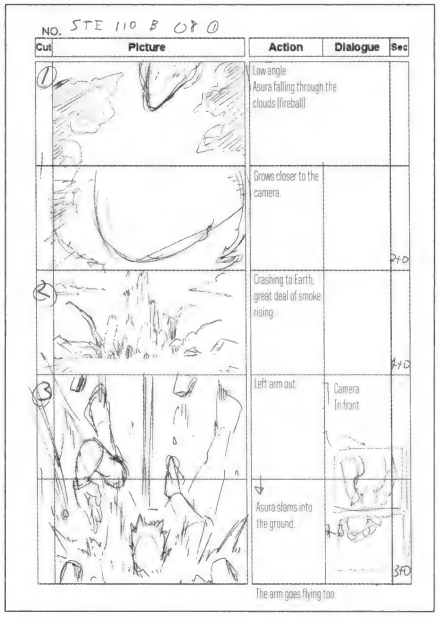


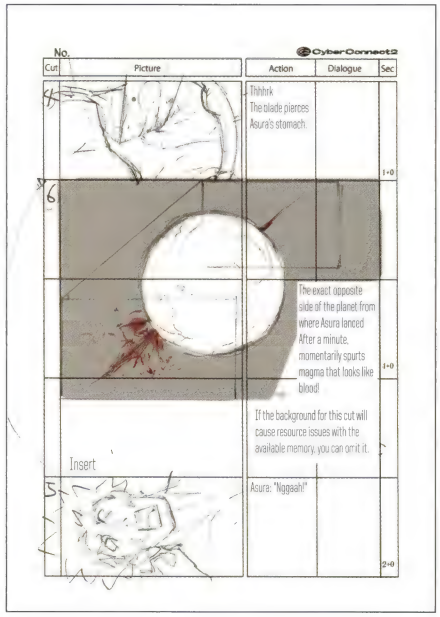




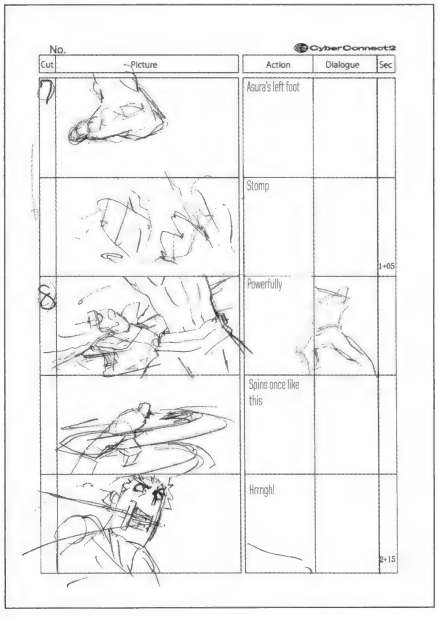
SKEWER

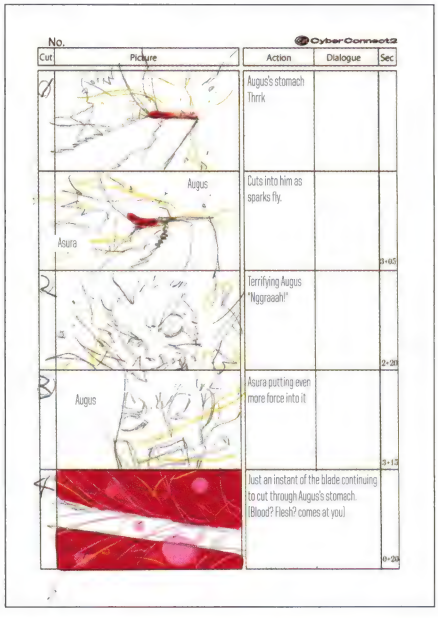


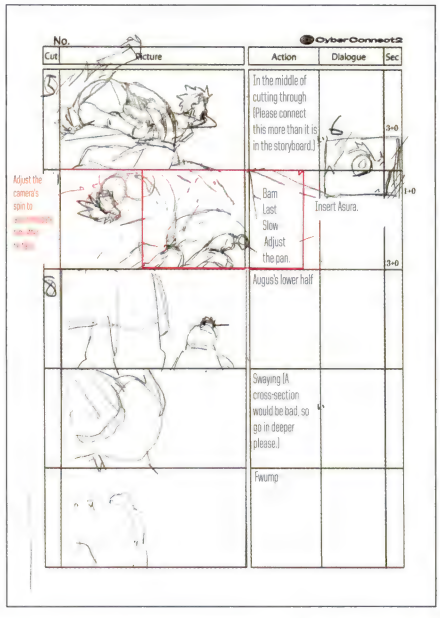




FATED CONCLUSION

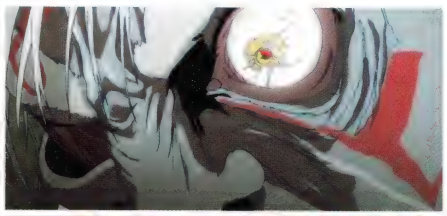


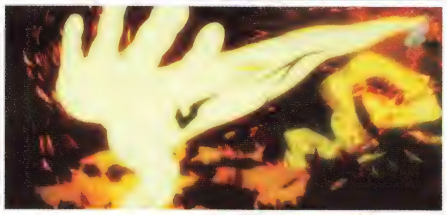
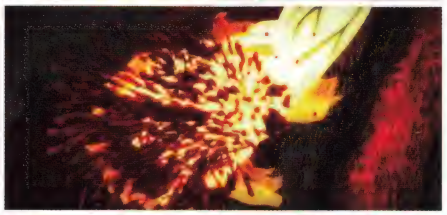
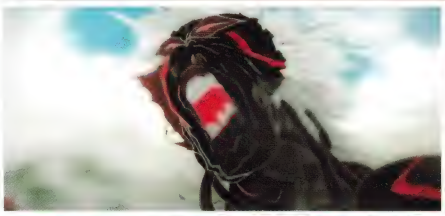




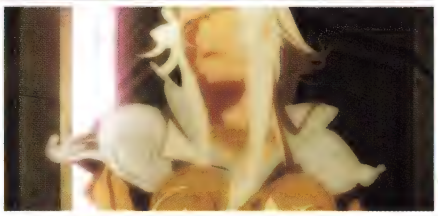
EPISODE 11.5: FORGING AHEAD





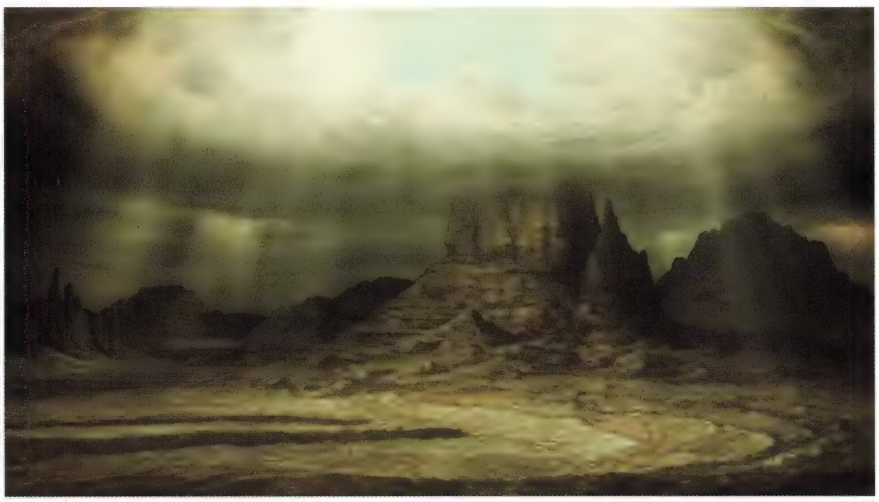
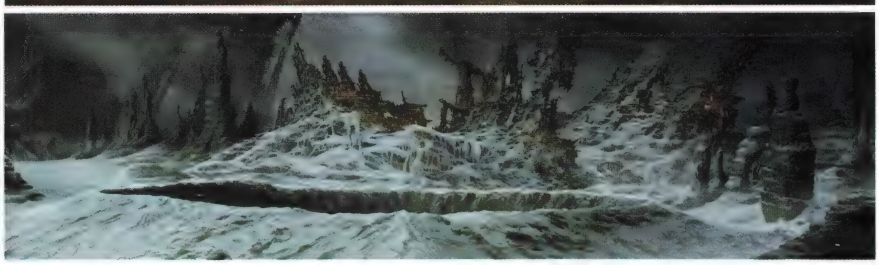






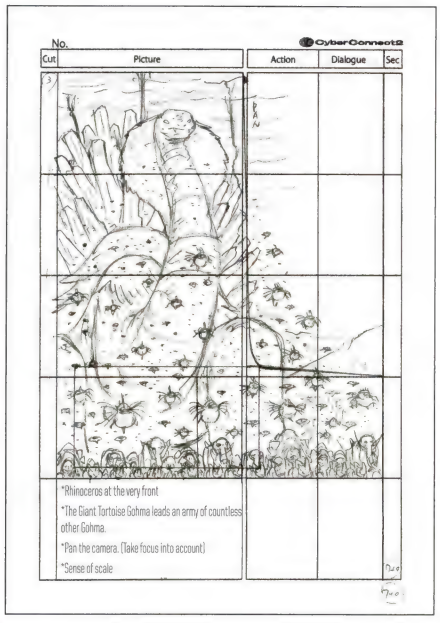


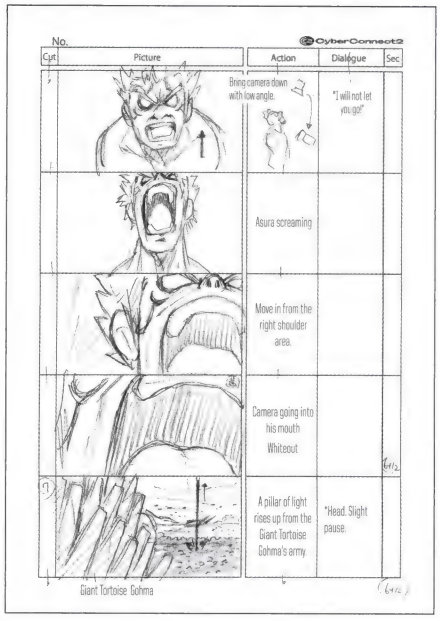

Episode 11.5 is the first of the downloadable content animations. We originally intended to do this episode in CG, but because the storyboards were done so passionately, the conversation naturally turned to wishing we could see it done in animation. After that, we asked a number of people for help, and in the end we managed to produce a gem of a film that could only have been done with animation. It goes without saying that the phrase Deus mutters at the end, "Or it could prove useful", led to the common complaint during development that the fighting and tension among the characters would continue. (Noguchi)

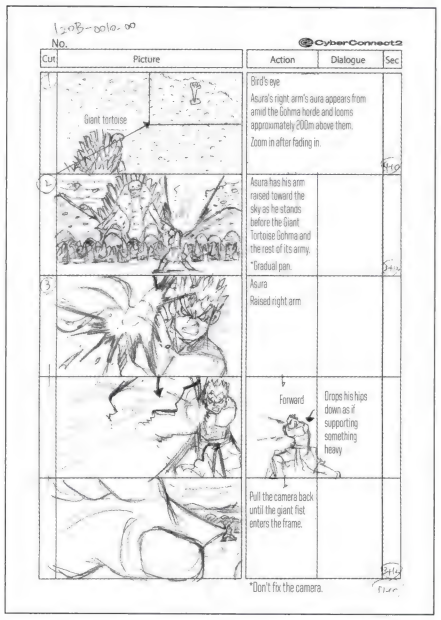
STRIKER BATTLEFIELD CONCEPT

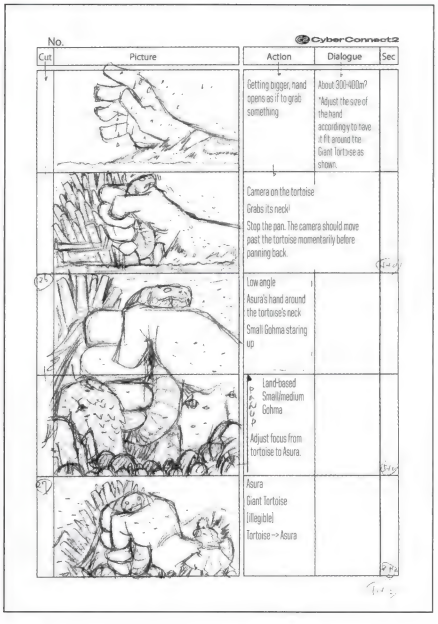
THE POWER OF WRATH

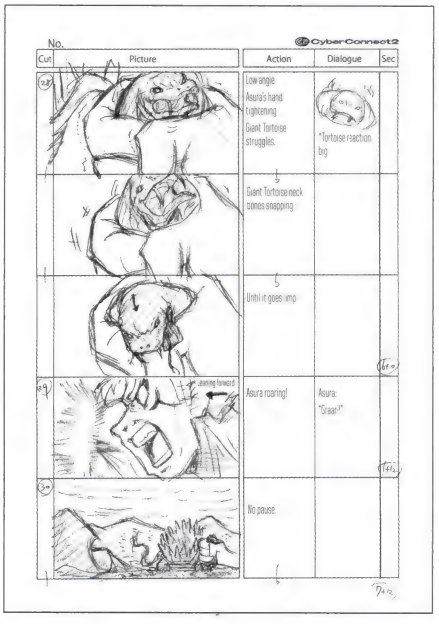


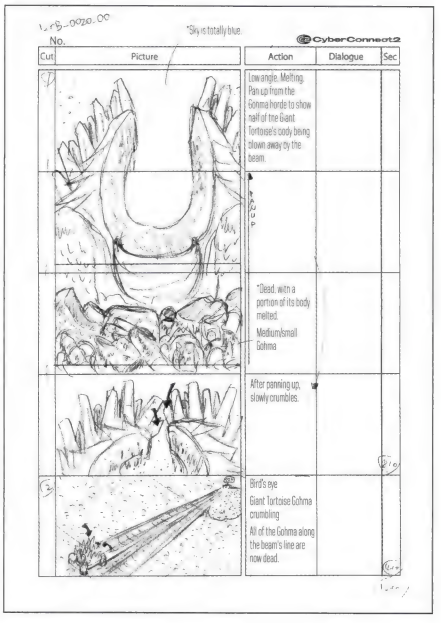




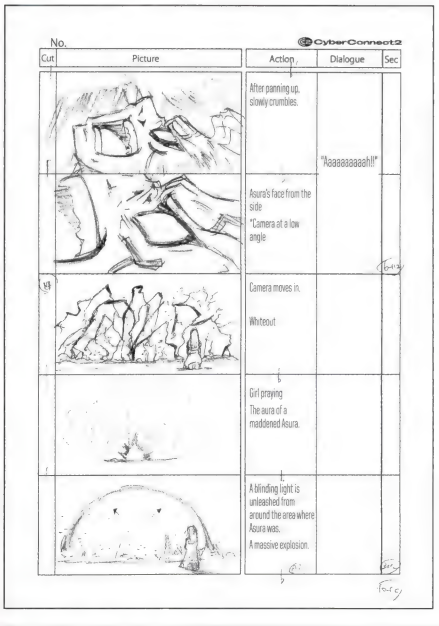
REPELLING THE STRIKER

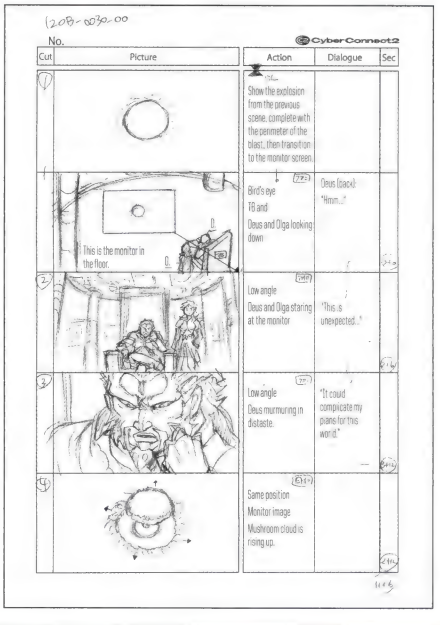






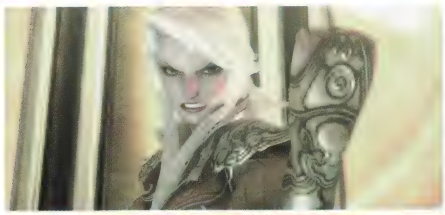
STRONG MAN'S RESERVES

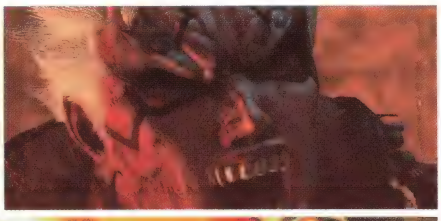
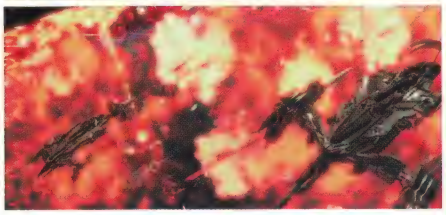






EPISODE TWELVE: GODS OF DEATH



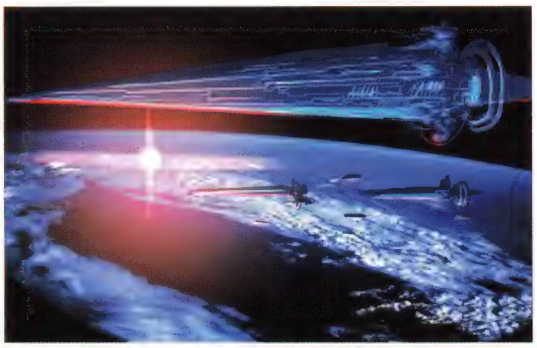




In Episode Twelve, the cute little girl Asura had grown to care for is tragically killed. We depicted the girl as a character for the player to love right from her first appearance. Given that, her death was also designed as something to shock the player, and that should echo directly in the wordless cries of Asura's Berserker form. In the initial development stages, we also bounced around the idea that about a hundred years had passed, and the girl, now an old woman and the village elder, would appear to Asura in that form. (Noguchi)

☐ THE GIRL'S VILLAGE IS PURIFIED BY FIRE



☐ THE BERSERKER'S RANDOM SHOOTING





☐ CONCEPT FOR THE "SAYING GOODBYE TO THE GIRL" SCENE

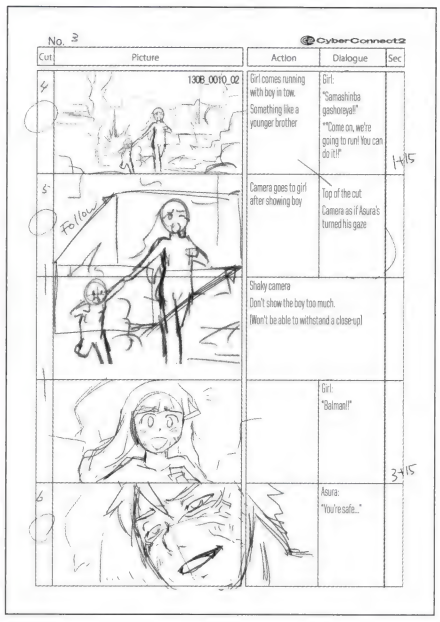


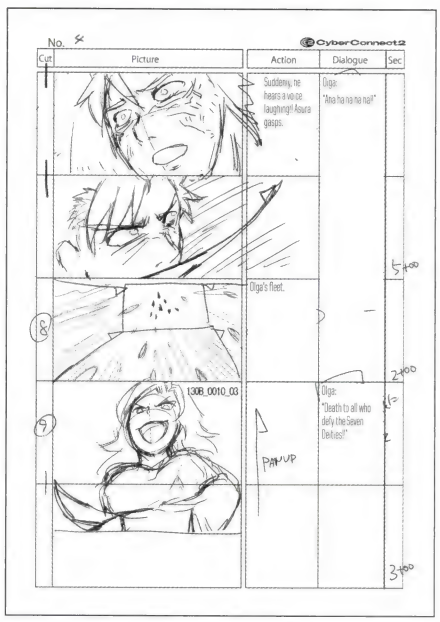
☐ ASURA'S VIOLENCE

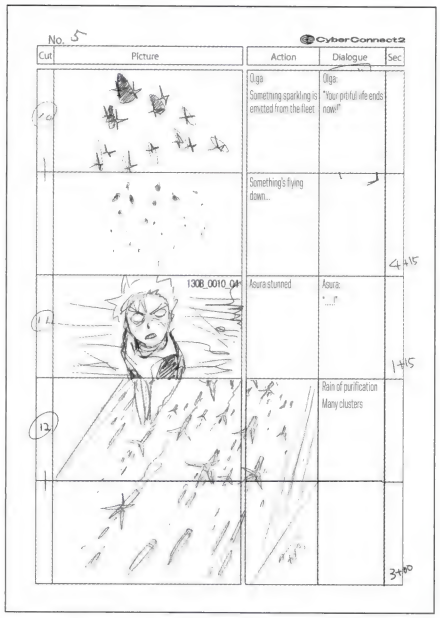


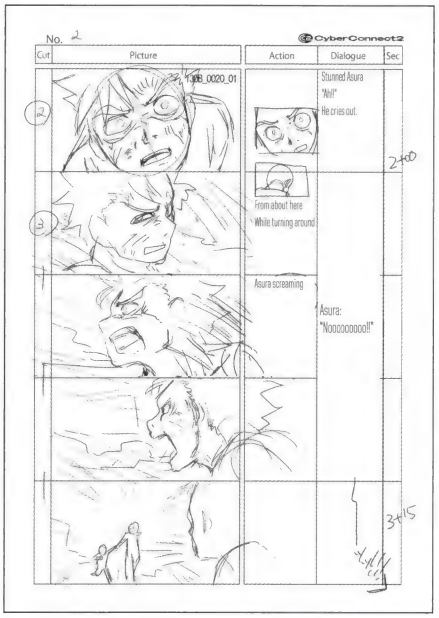


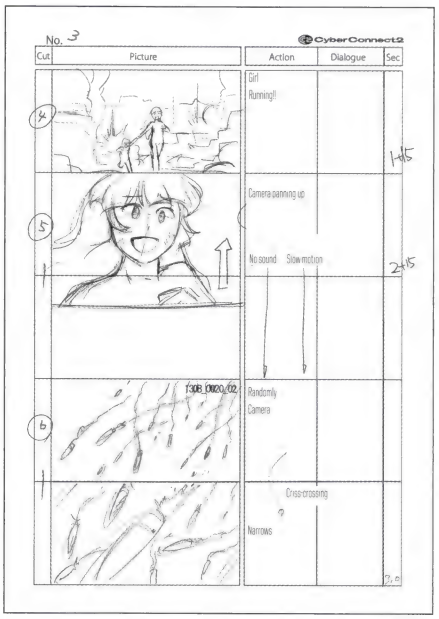
THE GIRL'S DEATH

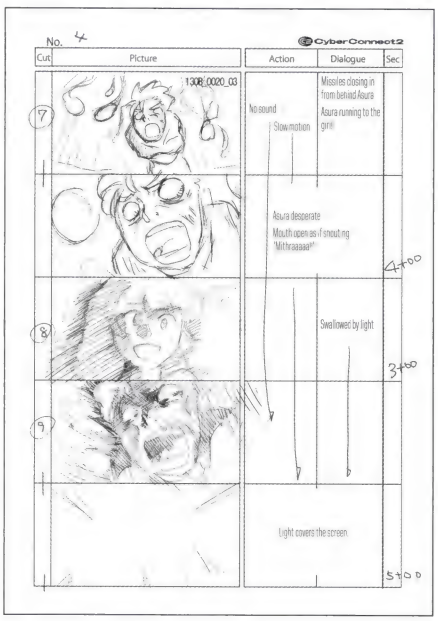




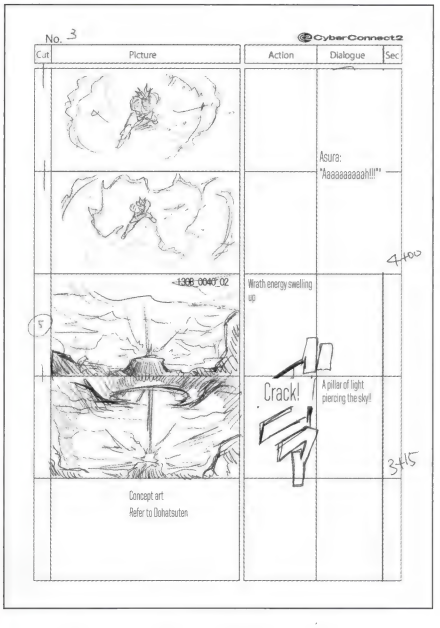


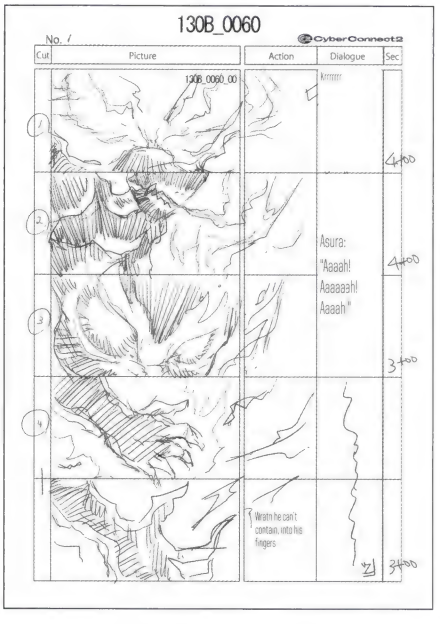


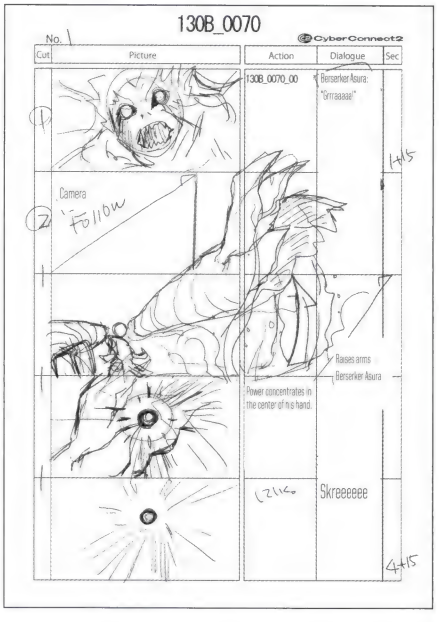




FURIOUS





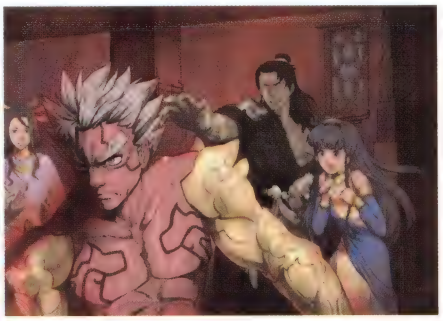


PART TWO: REBIRTH INTERVAL ILLUSTRATION COLLECTION

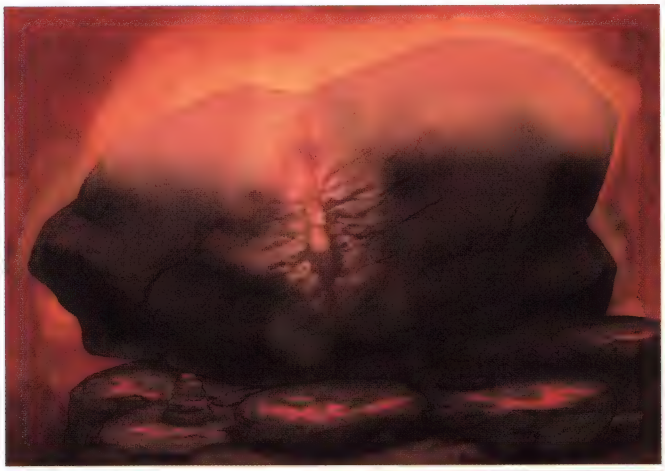
EPISODE SEVEN: A FATHER'S DUTY







EPISODE EIGHT: WILLING SACRIFICES







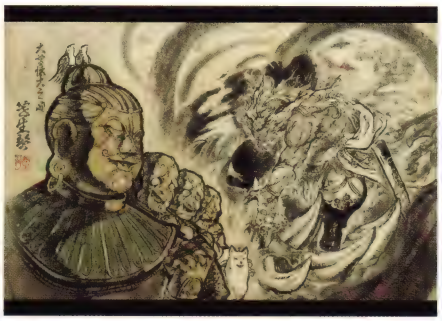
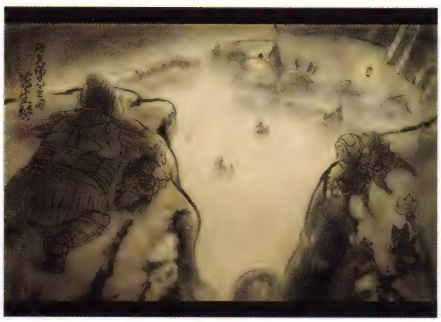


EPISODE NINE: THE BEST LAID PLANS





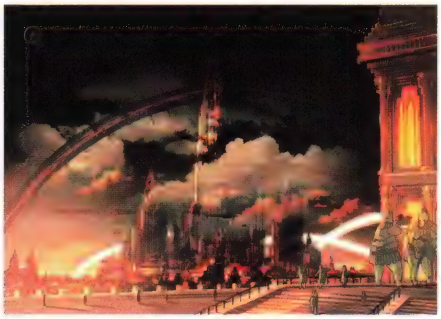
EPISODE TEN: WORDS OF WISDOM

EPISODE ELEVEN: THE FINAL LESSON

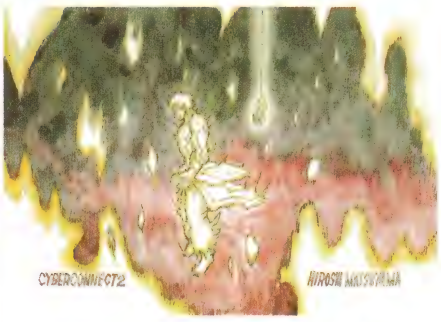



EPISODE 11.5: FORGING AHEAD





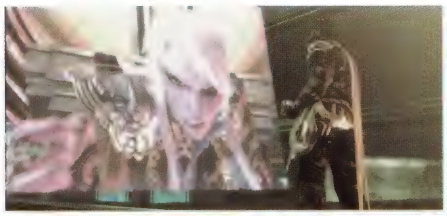
EPISODE TWELVE: GODS OF DEATH







EPISODE THIRTEEN: CAUSE AND EFFECT

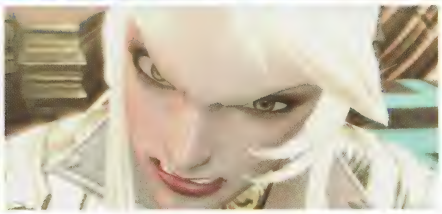






Starting with Berserker Asura's screams, Part Three: Karma is shown from the perspective of Asura's rival Yasha. Faced with the Berserker, who displays enough power to deal with even the Brahmastra - the Seven Deities' trump card - Yasha begins to have doubts about the Deities' great cause. Up to this point, the story's events have only been shown from Asura's point of view, but depicting an opposing viewpoint more clearly shows why Asura's wrath is justified. (Noguchi)

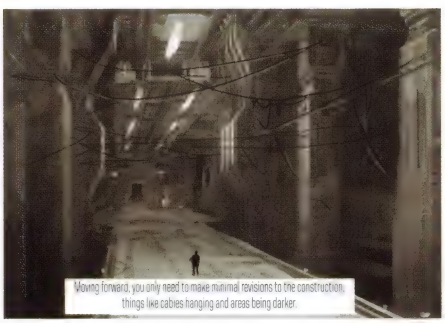




☐ KARMA FORTRESS WITH CONSTRUCTION PROGRESSING

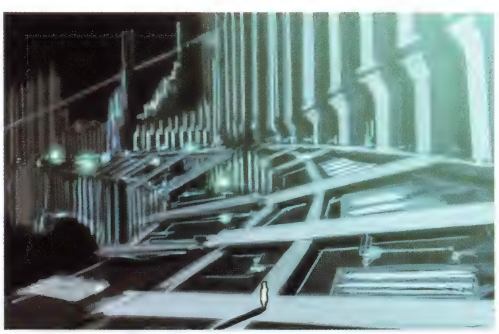


☐ TRACK RING INNER PASSAGE AND OBSTACLES





☐ TRACK RING



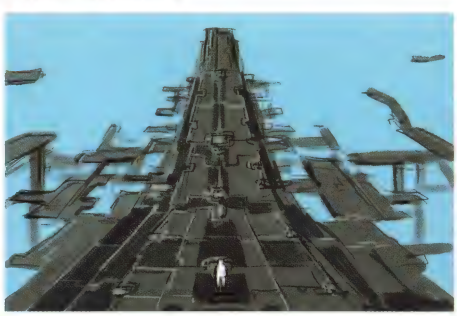
☐ ENERGY GENERATION EQUIPMENT

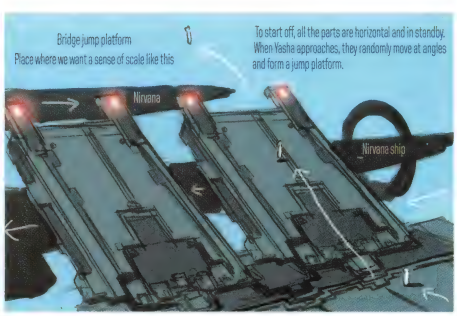


☐ NIRVANA SHIPS UNDER CONSTRUCTION IN THE DOCKING BAY

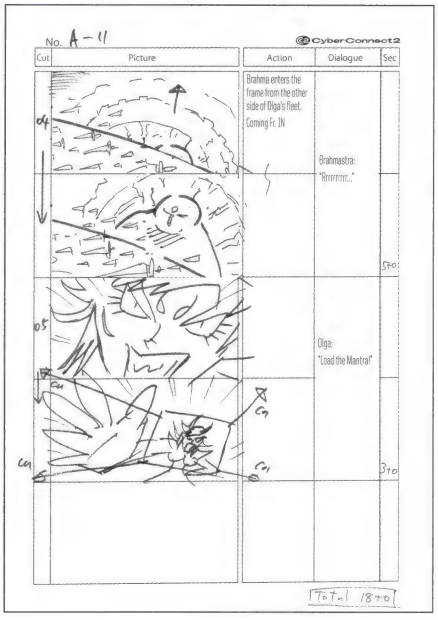


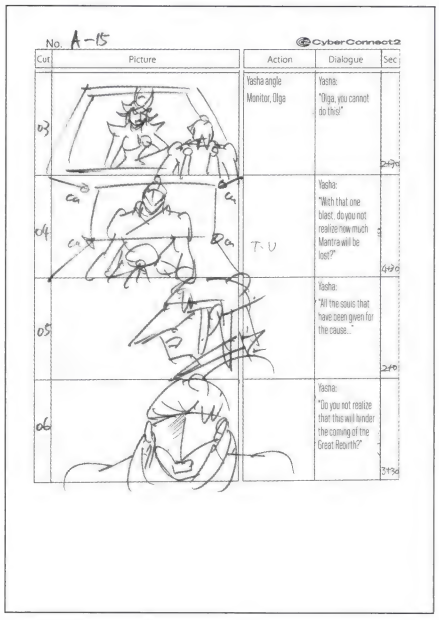
☐ FINAL JUMP PLATFORM

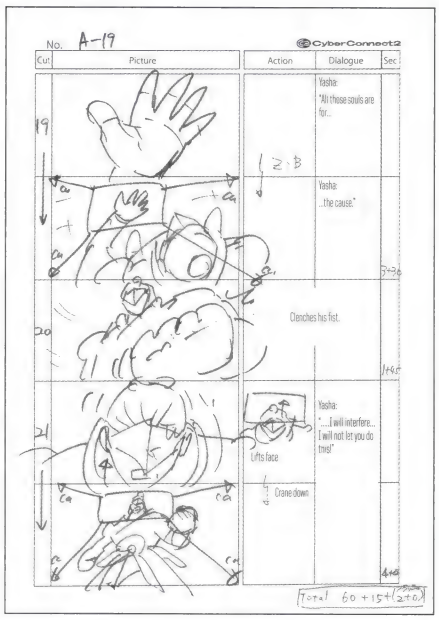




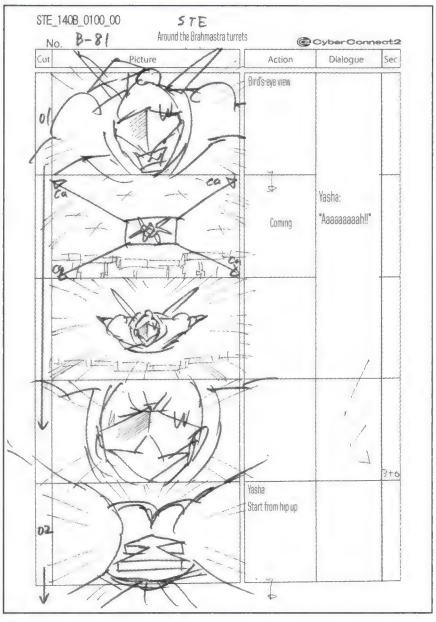
☐ ORIGINAL TAISON

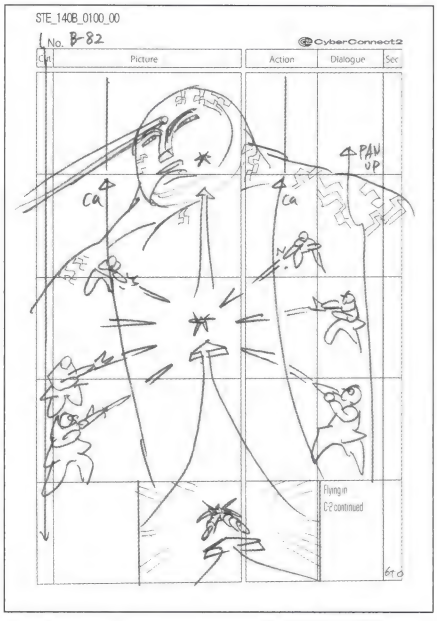


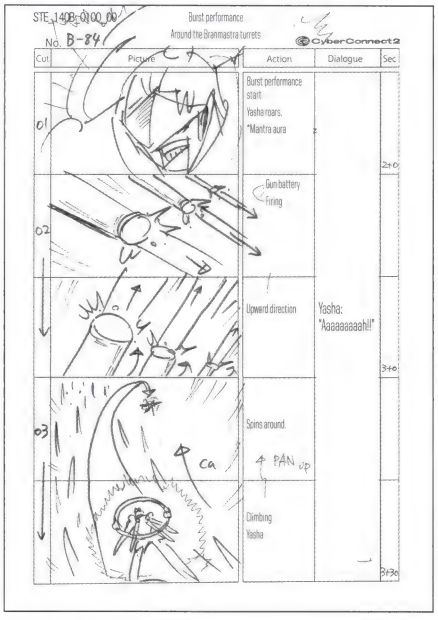


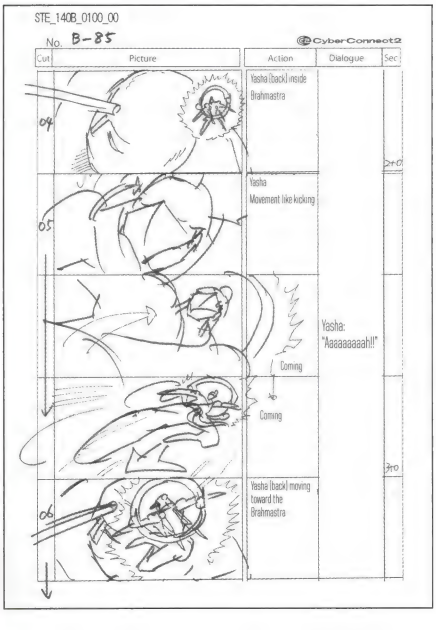


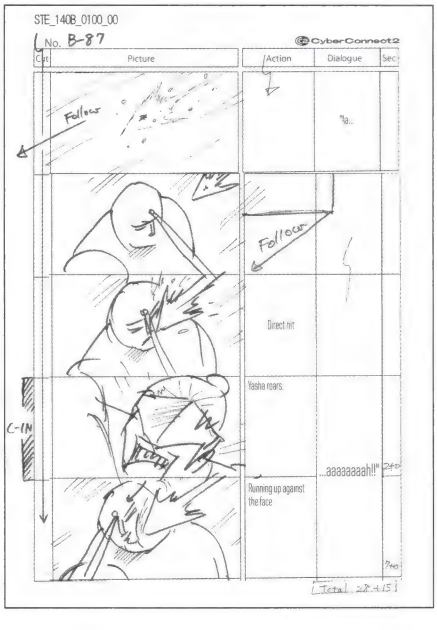
☐ YASHA'S KICK ATTACK

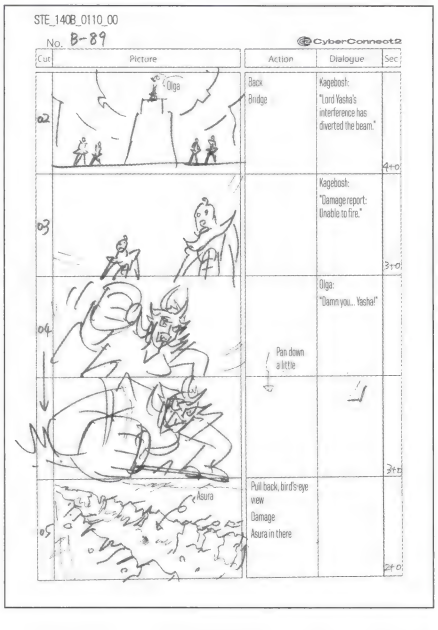










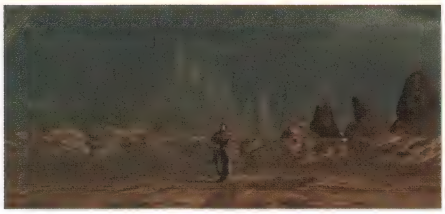


EPISODE FOURTEEN: GODS AND MEN









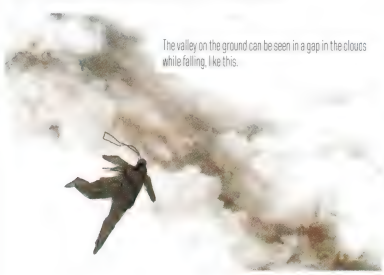


Sergei of the Seven Deities, scorning the humans, is the embodiment of the gods' unjustness, and Yasha is made aware once again of his doubts about Deus's great cause. The drama is set up to enhance the player's negative feelings towards the gods and allow them to empathize with Yasha, who has been shaken by the gap between the gods' cause and reality. Finally, to release the stress that has built up around Sergei, Asura appears suddenly in his Wrath form and punishes him in Yasha's stead. (Noguchi)

☐ THE CITY TARGETED BY THE GOHMA



☐ SEA OF CLOUDS DURING THE DESCENT



☐ BATTLE WITH HERD OF GOHMA CONCEPT



☐ WRATH ATTACK CONCEPT



☐ FIELD CONCEPT FOR BATTLE WITH HERD OF GOHMA



EXPECTATION

STE_150A_0120_00

No.01

Cut	Picture	Action	Dialogue	Sec
0120_00				
001		Sergei's feet step forward at a slightly slow pace. "Last at about the left	Sergei (off): "Well, that was quite entertaining."	3+15
002		Deus listening No particular reaction	Deus:	1+15
003		Same with Yasha	Yasha:	2+0

STE_150A_0120_00

No.02

Cut	Picture	Action	Dialogue	Sec
0120_01				
004		From the frame in, the camera passes Yasha in profile and fixes on Sergei. Sergei: "So dedicated to the cause. So earnest in our fight to 'save the world'."		
005		Slightly low angle Sergei stopped, feeling like a frame in	Sergei: "There is nothing more beautiful than...	
		Turns Gazes toward Yasha	...fighting for this cause."	5+0
0120_02		Bird's eye The three of them in these positions	Deus: "...Sergei. I want you to bring Yasha with you on the next extermination."	5+0
007		Deus	Deus: "You know what you must do."	2+0

STE_150A_0120_00

No.03

Cut	Picture	Action	Dialogue	Sec
0120_03				
008		Sergei turning gaze on Deus Smirking		
		In a deliberately exaggerated action...		
		Bows	Sergei: "Understood."	4+15
009		Bowing Sergei at an angle Deus further in	"He has merely forgotten the beauty of following orders."	
		Sergei: Still bowing, turning to look at Yasha	"He will remember... Heh heh."	2+0

TIME OF ECSTASY

STE_150B_0050_00

No.01

Cut	Picture	Action	Dialogue	Sec
0050_00				
001		Camera pan Sergei at an angle at the front of the screen City swallowed in flames		2+0
002		Close-up on Sergei		
		Camera pulls back.		
		Gives the order to attack silently by raising his fingers		4+0

STE_150B_0050_00

No.02

Cut	Picture	Action	Dialogue	Sec
0050_01				
003		City burning Black smoke rising Camera pans up.		
		People's souls rise up.		4+15

STE_150B_0050_00

No.04

Cut	Picture	Action	Dialogue	Sec
0050_02				
006		Sergei delighted as he watches the light of the souls. Camera pans up from cut top fix.		3+15
007		Camera pans up. Up to Sergei, with a smile that shows madness *Apparently, this is a moment of bliss for him.		
		Fix in second half, matching panning speed with previous cut.		4+15

Total 28+15

ASSAULT

STE_150B_0070_00

No.04

Cut	Picture	Action	Dialogue	Sec
0070_02				
004	Asura (Wrath)	S.	Cut top Quick pan Front of screen: Sergei angled Wrath-filled Asura before him (Wrath) *Breathing is erratic.	
005		From a head-on close-up of Sergei		
		Hurriedly pulls his body back.	Sergei: "Yikes." *Sort of spills into the next cut.	2+15
0070_03		Asura from close up, but basically the same		
008				
		Big, quick action, gets ready to attack		

STE_150B_0070_00

No.05

Cut	Picture	Action	Dialogue	Sec
		Swings right arm while yelling *Adjust camera to match the action.	Asura: Ad-lib (yell)	
		Last about at the right Several frames of shock		2+15
0070_04		Yasha at an angle at the front of the screen Sergei split in two and crazed Asura Quick track back with camera rotation Latter half fairing and slow motion		2+0
007		Slow-motion Sergei: At the front of the screen, blood scatters with a bit of a blur. *Also to hide less-great places		3+0
008		Yasha This is also slow motion. So shocked he can't say anything Front of screen, Sergei's blood		2+0
009				

STE_150B_0070_00

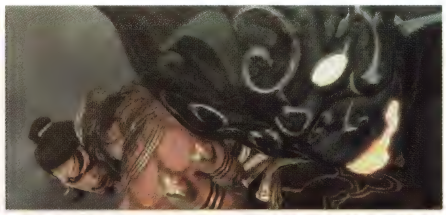
No.06

Cut	Picture	Action	Dialogue	Sec
0070_05				
010		Asura Slow motion at start, moves to normal Front of screen, Sergei blood		
		Put in a movement (action) like diving in.		
		Asura screaming	Asura: "Gaaaaaaaaaaaah!!!!"	
		Camera moves from Asura's face to full body. Quick-feeling track back At the same time, explosion of battleship "Mizar" again in the back. Screaming Asura framed by flames [Replaced by dramatized picture] End of Episode 14		3+15

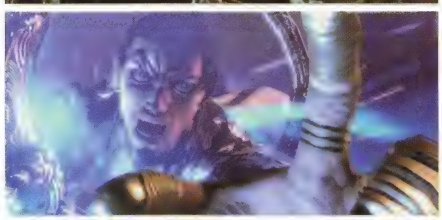
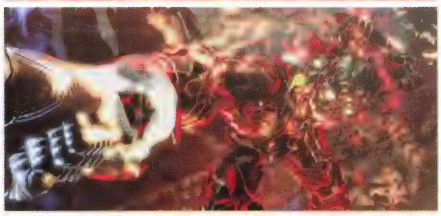
Total 35+0

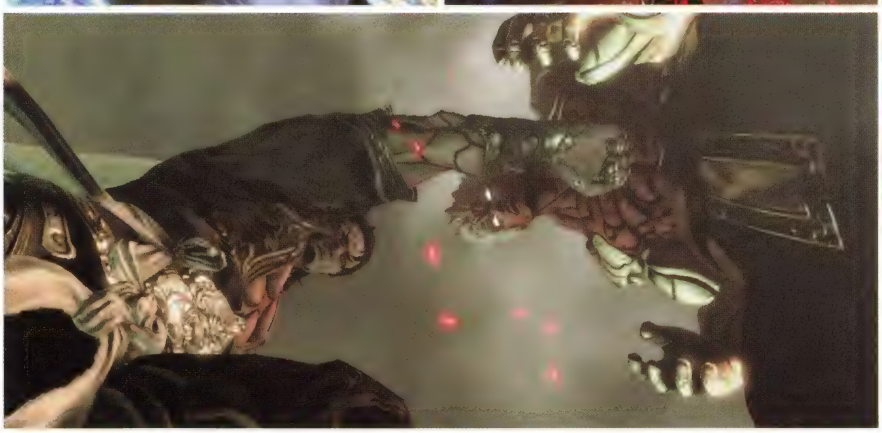
EPISODE FIFTEEN: A NEW CAUSE





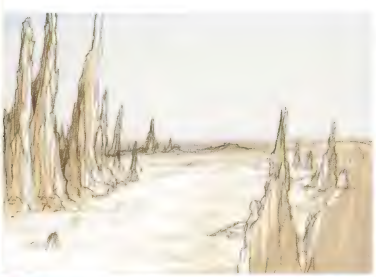
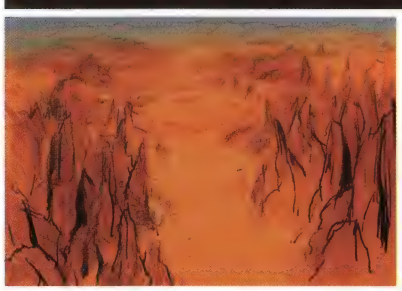


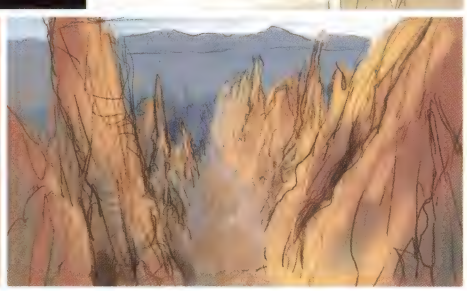





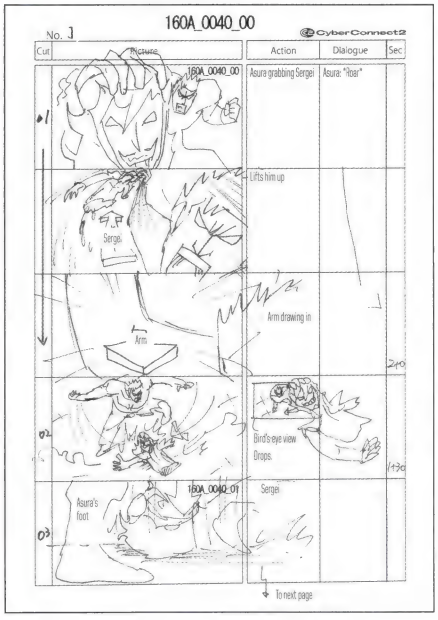

Yasha tries to talk with Asura, who has completely lost himself. But his words don't reach Asura. Although Yasha has only fought with his sword up until now, in Episode Fifteen, he brings out his fists. In the end, the thing that connects the two of them is the full force of their fists slamming together. The two of them are essentially the same at heart, although they chose different paths. Depicting Asura from Yasha's viewpoint also allows the player to understand and empathize with Asura better. Yasha is a mirror to reflect Asura, and thus, this is the Karma section. (Noguchi)

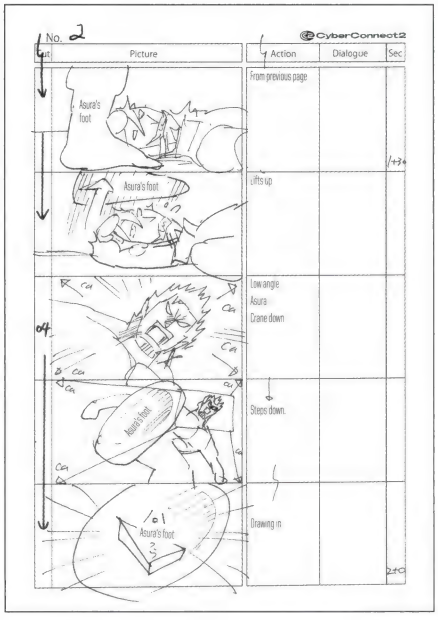
☐ WRATH BATTLEFIELD CONCEPT

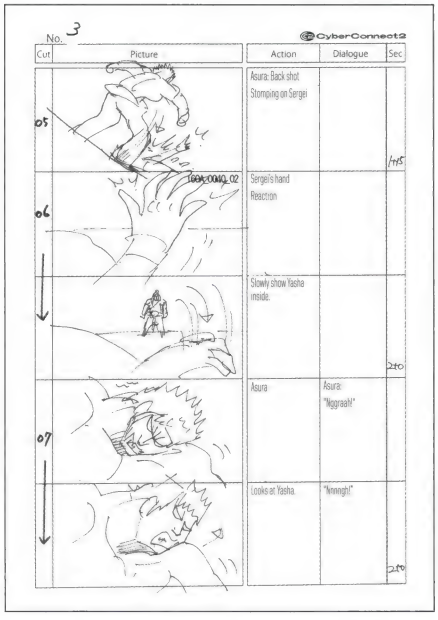






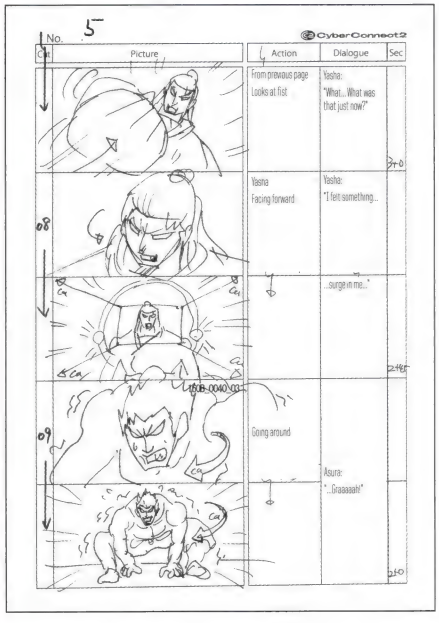
UNSIGHTLY DEATH

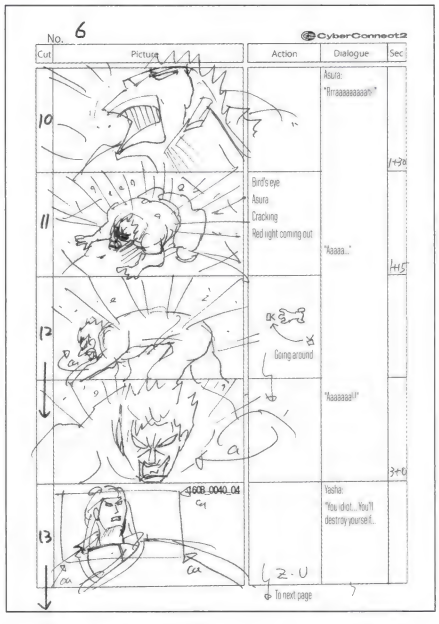


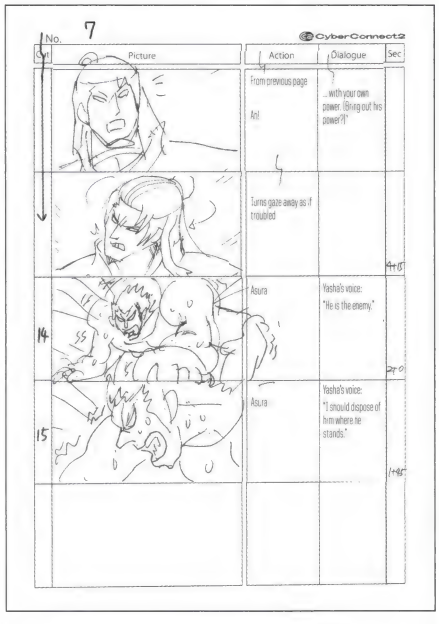


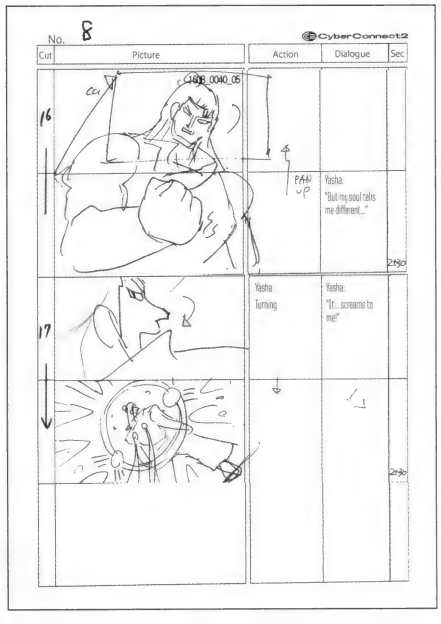


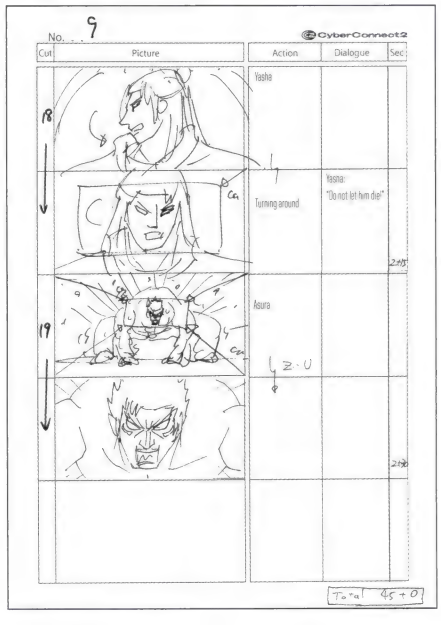
INNER VOICE

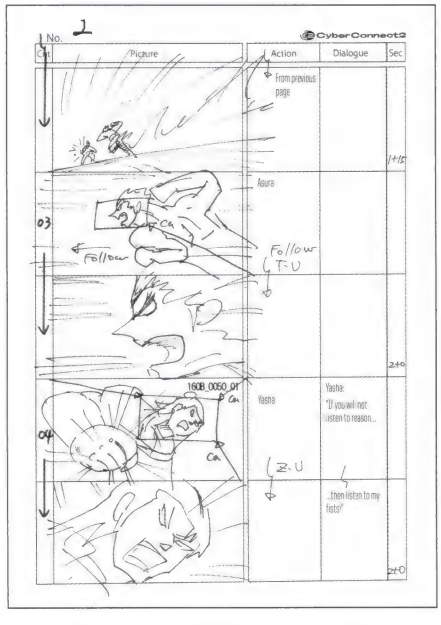




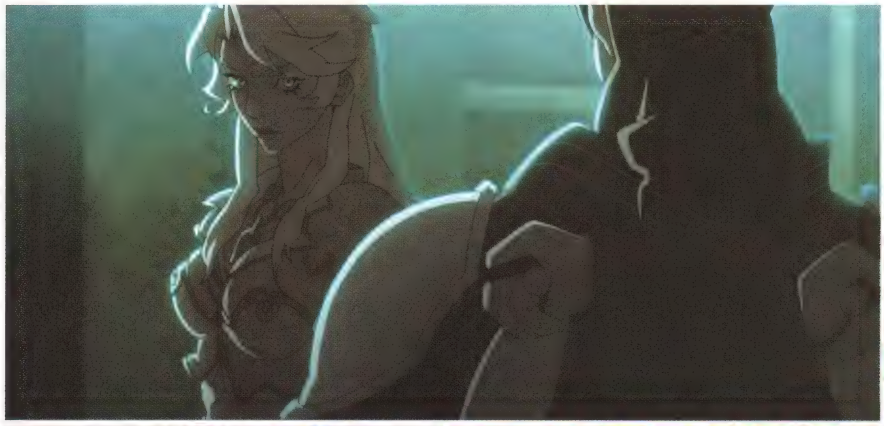


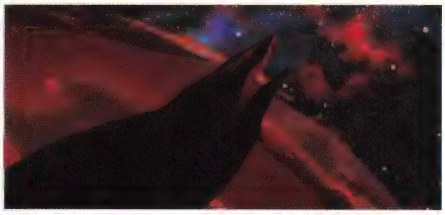
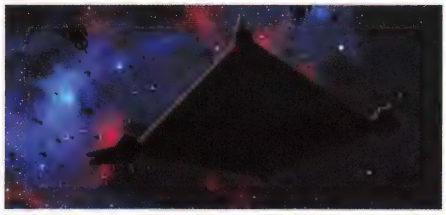
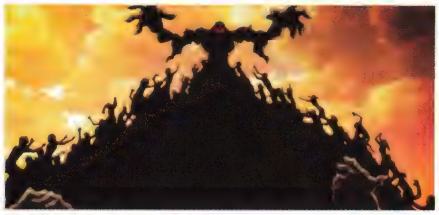
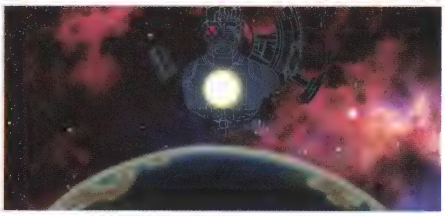
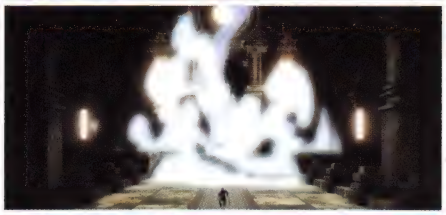


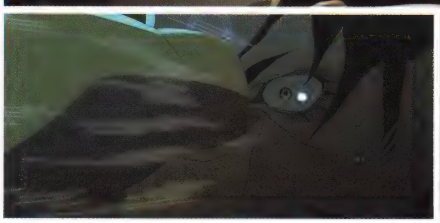
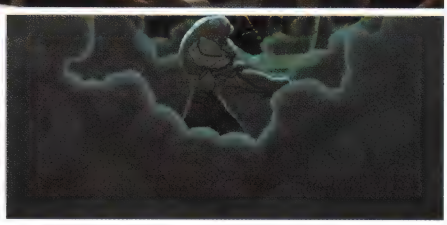




EPISODE 15.5: DEFIANCE



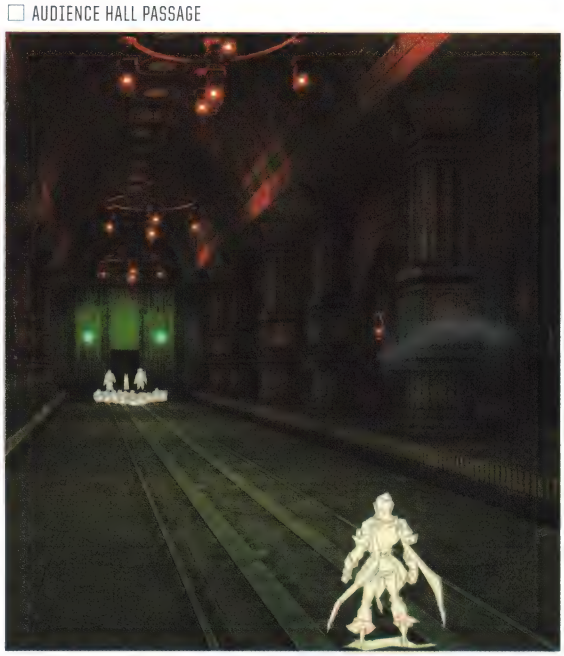




Although Olga continues to suffer a fair bit of misfortune in the game itself, she gets her reward along with Deus in this DLC animation. Olga's regular 3D model is gorgeous, but the animated Olga is overwhelming in her beauty. The battle scene at the beginning in which Yasha consigns to oblivion the Doji, Rasho, and Kagebosh is very game-like in its side-scrolling style. Of course, the highlight is probably the battle between Yasha and Deus; their hand-to-hand combat is lively and full of action. (Noguchi)

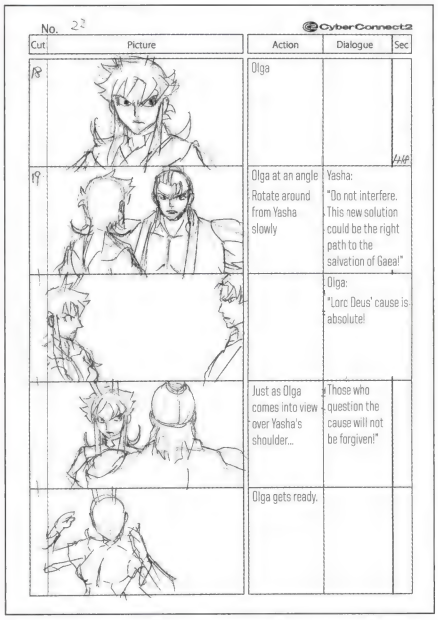
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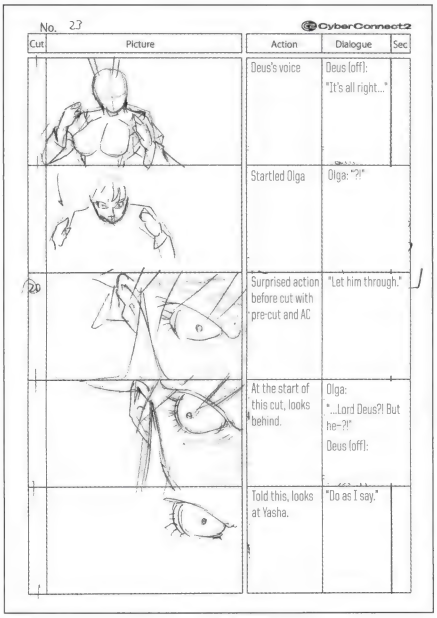


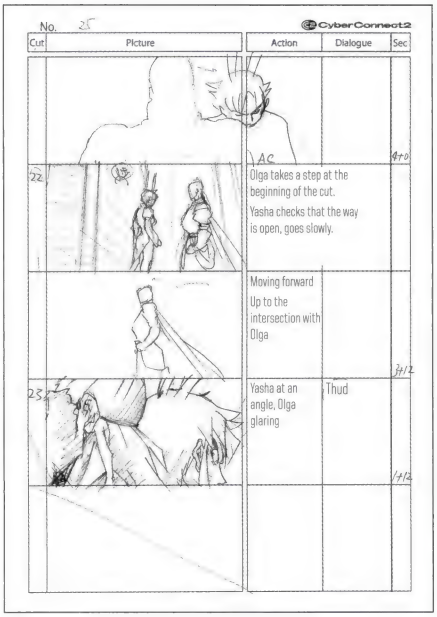
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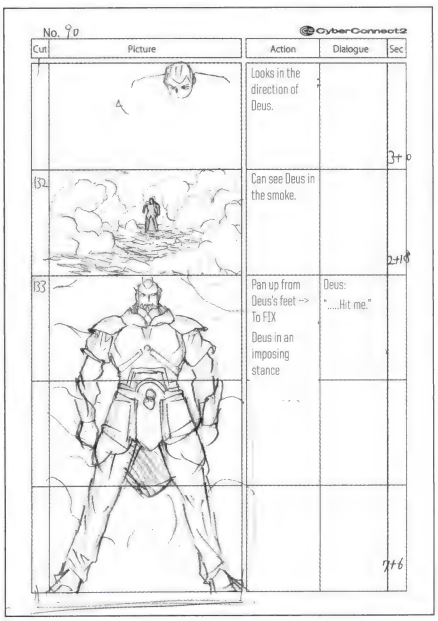
CONFRONTATION

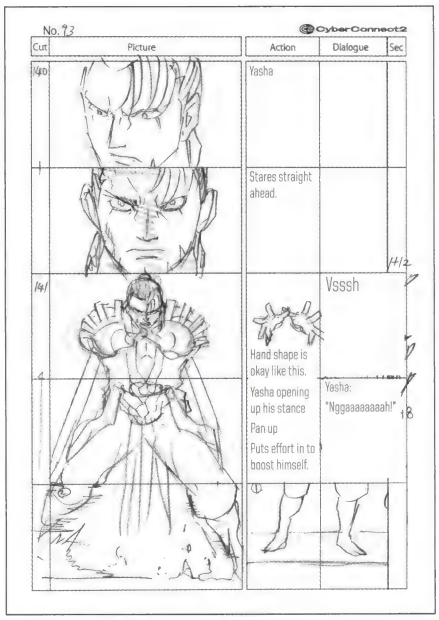


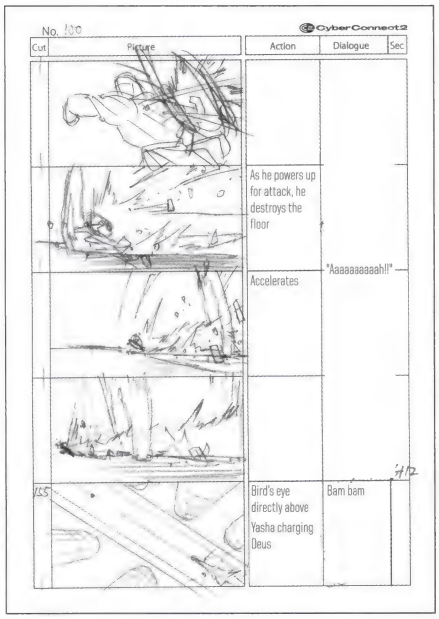


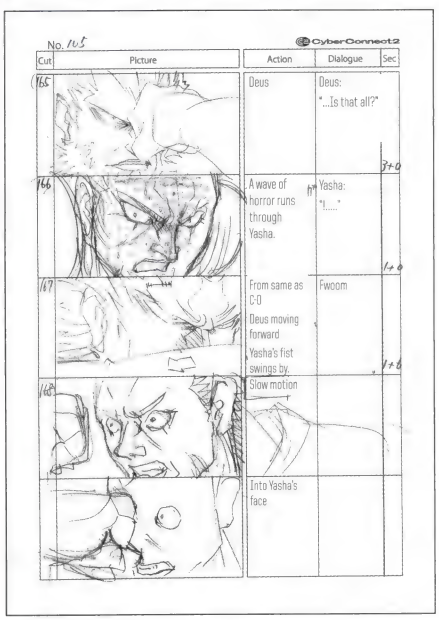


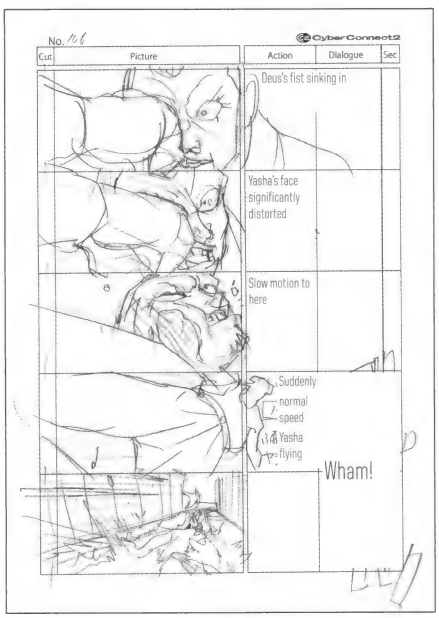
THE STUDENT BECOMES THE TEACHER

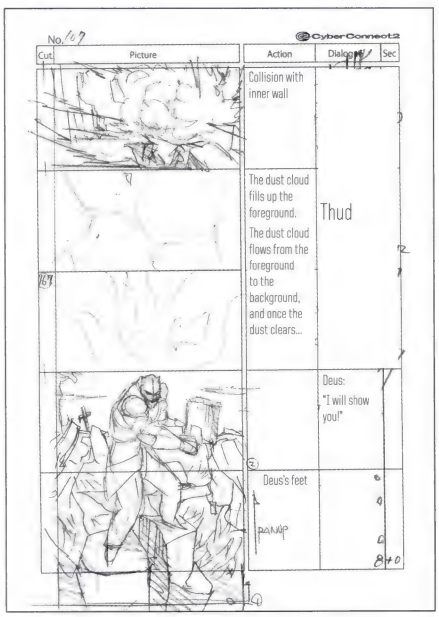




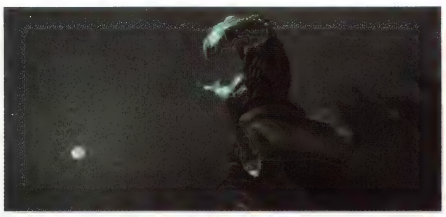
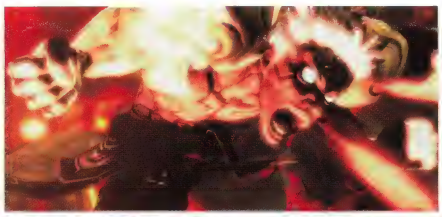


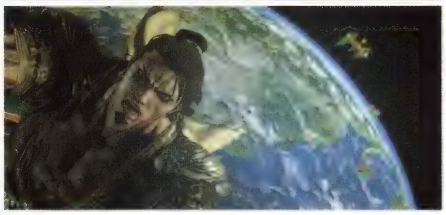






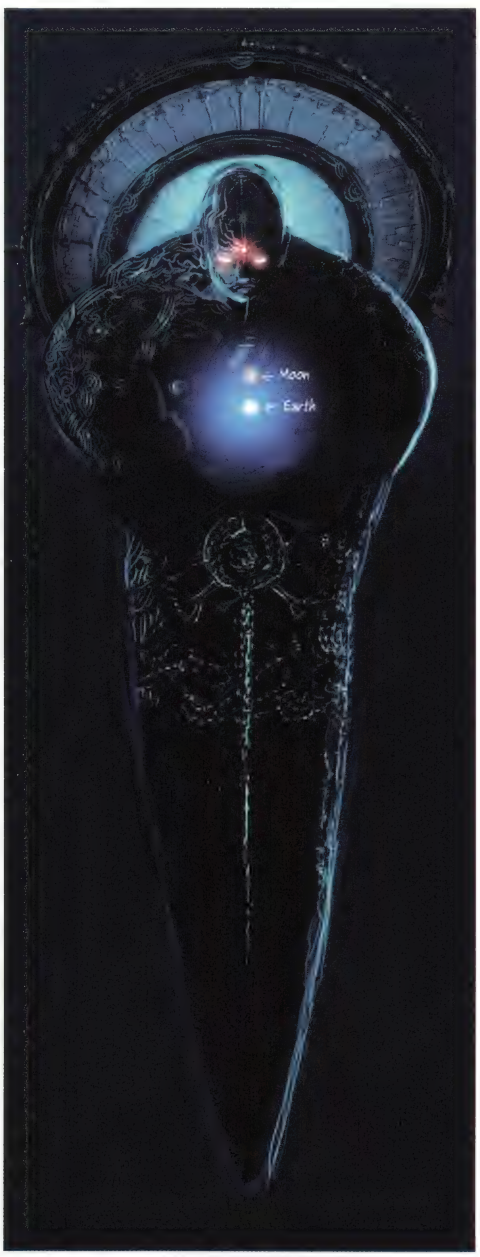
EPISODE SIXTEEN: POWER STRUGGLE

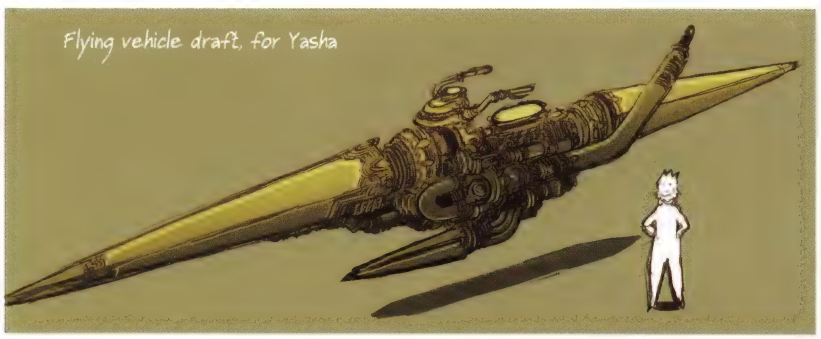



Asura returns! And finally reaches Deus... But Yasha is already engaged in combat with Deus when he arrives! Episode Sixteen introduces a fiery plot twist as the fated rivals fight side by side, a theme often seen in shonen manga. Deus, the leader of the Seven Deities, is the wall in front of our two protagonists. The story is running towards its magnificent end. (Noguchi)

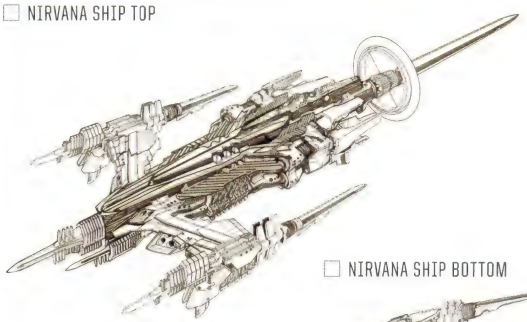
☐ SAKRA DEVANAM INDRA DEUS



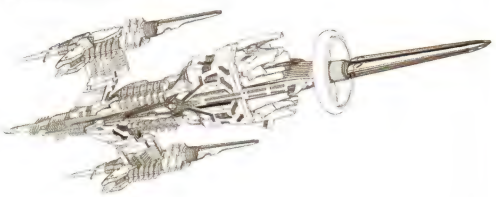
☐ YASHA'S LONE WOLF CORVETTE



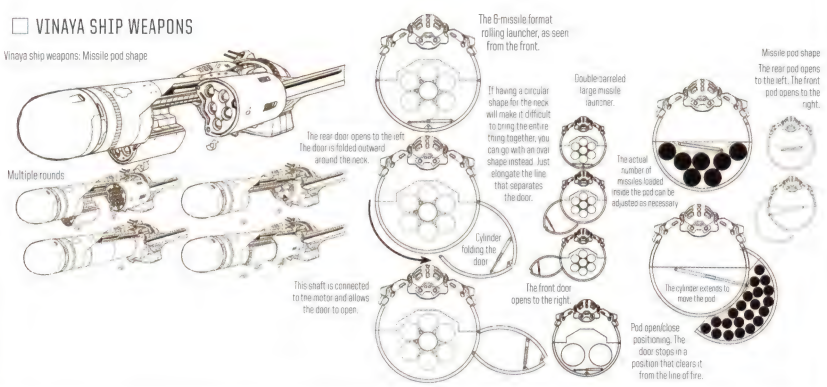
☐ NIRVANA SHIP TOP



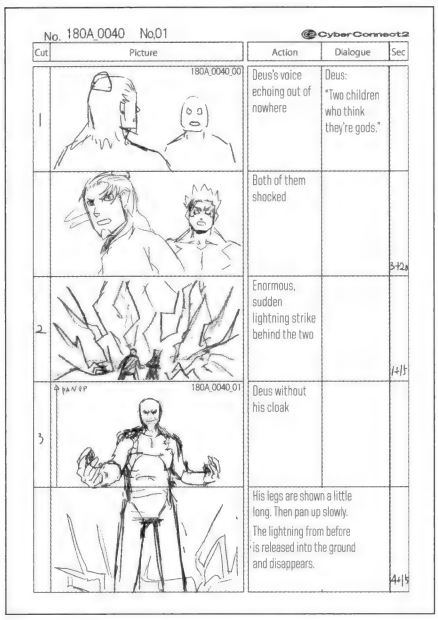
☐ NIRVANA SHIP BOTTOM



☐ VINAYA SHIP WEAPONS

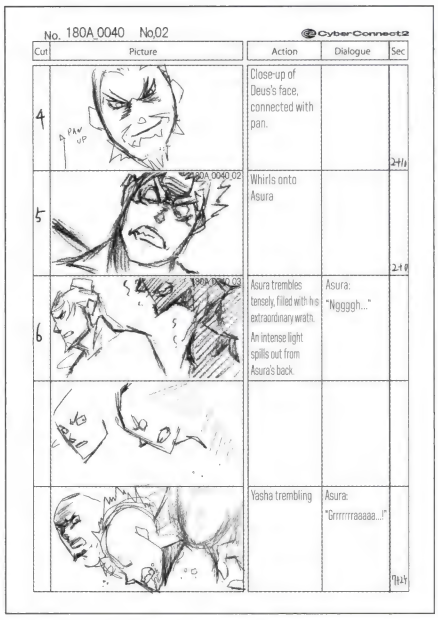


BEFORE A SWORN ENEMY



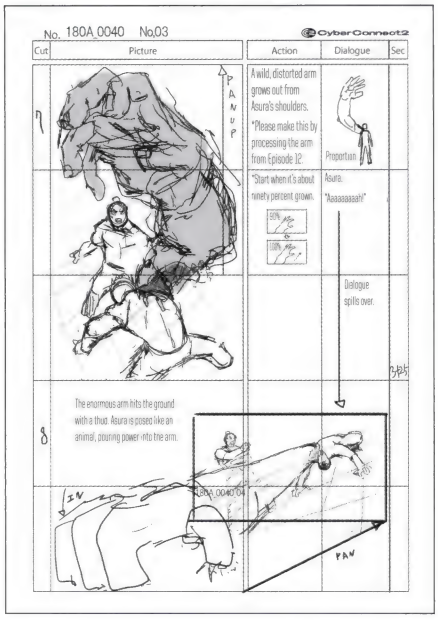
No. 180A_0040 No.01 — CyberConnect2

Cut	Picture	Action	Dialogue	Sec
1	180A_0040_00	Deus's voice echoing out of nowhere	Deus: "Two children who think they're gods."	
		Both of them shocked		3+2s
2		Enormous, sudden lightning strike behind the two		1+1s
3	PAN UP 180A_0040_01	Deus without his cloak		
		His legs are shown a little long. Then pan up slowly. The lightning from before is released into the ground and disappears.		4+1s



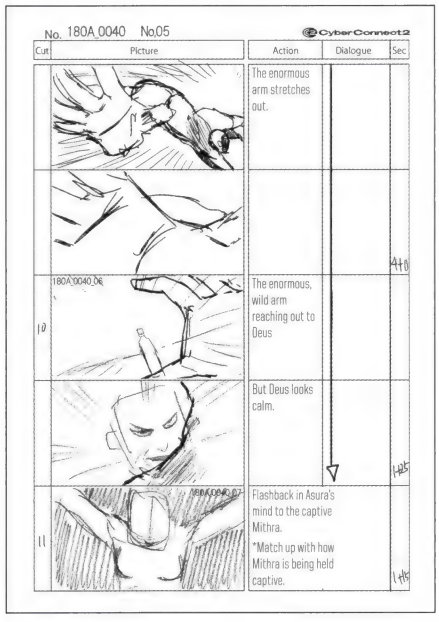
No. 180A_0040 No.02 — CyberConnect2

Cut	Picture	Action	Dialogue	Sec
4	PAN UP	Close-up of Deus's face, connected with pan.		2+1s
5	180A_0040_02	Whirls onto Asura		2+0
6	180A_0040_03	Asura trembles tensely, filled with his extraordinary wrath. An intense light spills out from Asura's back.	Asura: "Ngggh..."	
		Yasha trembling	Asura: "Grrrrrraaaaa...!"	9+1s



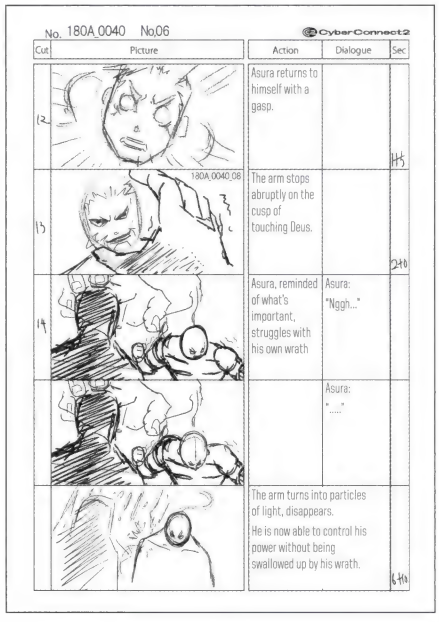
No. 180A_0040 No.03 — CyberConnect2

Cut	Picture	Action	Dialogue	Sec
7	PAN UP	A wild, distorted arm grows out from Asura's shoulders. *Please make this by processing the arm from Episode 12	Proportion	
		*Start when it's about ninety percent grown.	Asura: "Aaaaaaaah!"	
			Dialogue spills over.	3+1s
8	The enormous arm hits the ground with a thud. Asura is posed like an animal, pouring power into the arm. 180A_0040_04 PAN			



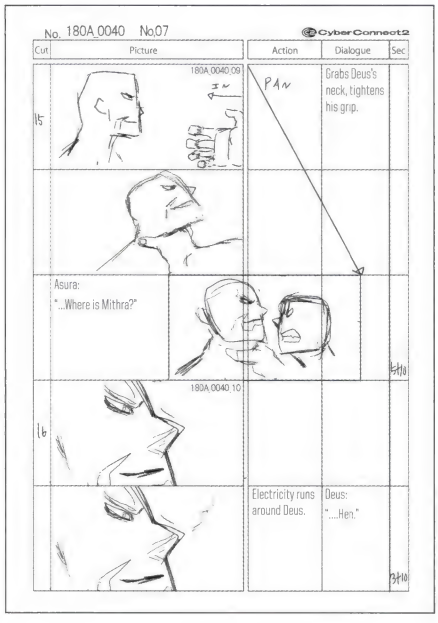
No. 180A_0040 No.05 — CyberConnect2

Cut	Picture	Action	Dialogue	Sec
		The enormous arm stretches out.		
				4+0
10	180A_0040_06	The enormous, wild arm reaching out to Deus		
		But Deus looks calm.		4+2s
11	180A_0040_07	Flashback in Asura's mind to the captive Mithra. *Match up with how Mithra is being held captive.		1+1s



No. 180A_0040 No.06 — CyberConnect2

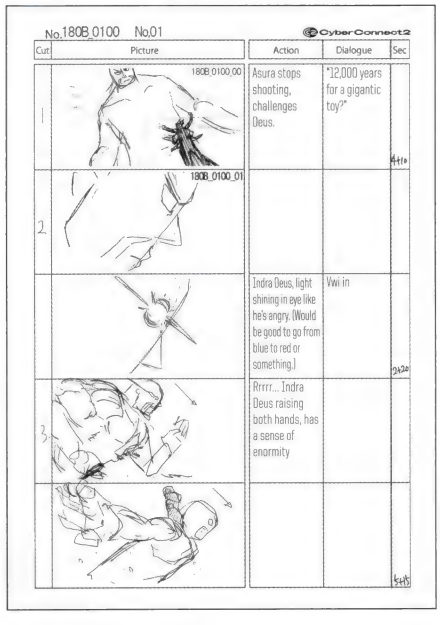
Cut	Picture	Action	Dialogue	Sec
12		Asura returns to himself with a gasp.		1+1s
13	180A_0040_08	The arm stops abruptly on the cusp of touching Deus.		2+0
14		Asura, reminded of what's important, struggles with his own wrath	Asura: "Nggh..."	
			Asura: "....."	
		The arm turns into particles of light, disappears. He is now able to control his power without being swallowed up by his wrath.		6+0



No. 180A_0040 No.07 — CyberConnect2

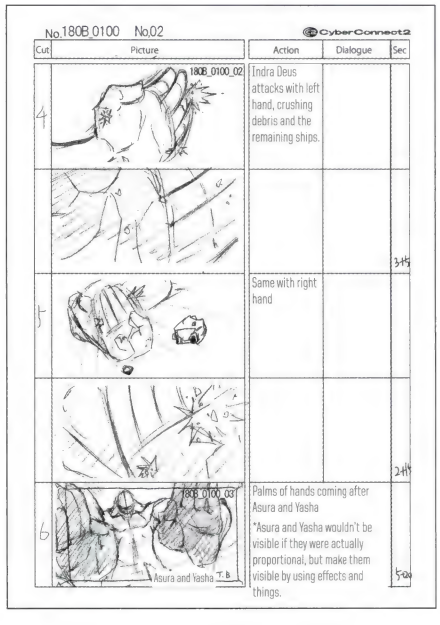
Cut	Picture	Action	Dialogue	Sec
15	180A_0040_09 PAN	Grabs Deus's neck, tightens his grip.		
		Asura: "...Where is Mithra?"		3+0
16	180A_0040_10			
		Electricity runs around Deus.	Deus: "....Hen."	3+0

SAKRA DEVANAM INDRA PRAYER HANDS



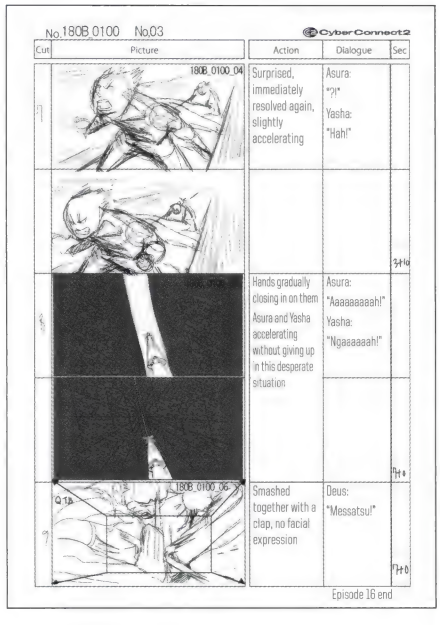
No.180B_0100 No.01 — CyberConnect2

Cut	Picture	Action	Dialogue	Sec
1	180B_0100_00	Asura stops shooting, challenges Deus.	"12,000 years for a gigantic toy?"	4+1s
2	180B_0100_01			
		Indra Deus, light shining in eye like he's angry. (Would be good to go from blue to red or something.)	Vwi in	2+2s
3		Rrrrr... Indra Deus raising both hands, has a sense of enormity		
				5+1s



No.180B_0100 No.02 — CyberConnect2

Cut	Picture	Action	Dialogue	Sec
4	180B_0100_02	Indra Deus attacks with left hand, crushing debris and the remaining ships.		
				3+1s
5		Same with right hand		
				2+1s
6	180B_0100_03 Asura and Yasha T. B	Palms of hands coming after Asura and Yasha *Asura and Yasha wouldn't be visible if they were actually proportional, but make them visible by using effects and things.		5+2s



No.180B_0100 No.03 — CyberConnect2

Cut	Picture	Action	Dialogue	Sec
7	180B_0100_04	Surprised, immediately resolved again, slightly accelerating	Asura: "?!" Yasha: "Hah!"	
				3+1s
8		Hands gradually closing in on them Asura and Yasha accelerating without giving up in this desperate situation	Asura: "Aaaaaaaaah!" Yasha: "Ngaaaaaah!"	
				7+0
9	180B_0100_05	Smashed together with a clap, no facial expression	Deus: "Messatsu!"	7+0

Episode 16 end

EPISODE SEVENTEEN: FEET OF CLAY

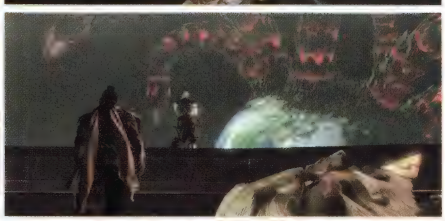






At last, the final battle with Deus. With no power, there is no value in removing the meaning from the great cause. Here we see both Deus' and the heroes' manifestations of their own strong wills. Their true desires run up against each other, and they expend all their power to reach a decisive ending. Asura's wrath is a rage against a world full of irrational suffering. This unwavering determination to crush the irrational is precisely the power needed for people to live. Realizing this possibility, Deus leaves the defeat of Gohma Vlitra - his dearest wish - to these two and disappears. (Noguchi)





DEFENSE WALL



INTERIOR PASSAGE AND OBSTACLES





FRIGATES TO PROTECT MANTRA STORES

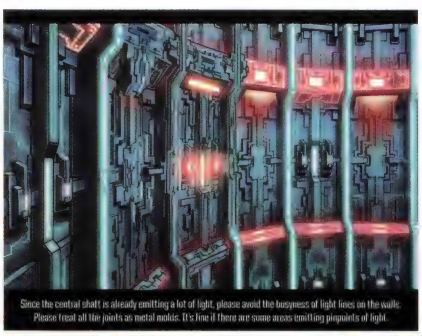




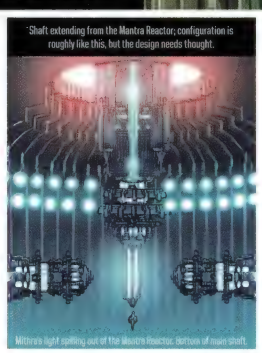
ENTRANCE TO MANTRA STORES



MANTRA SYSTEM CENTRAL SHAFT AND SURROUNDINGS





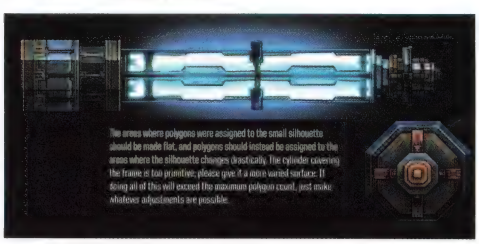


MANTRA STORES

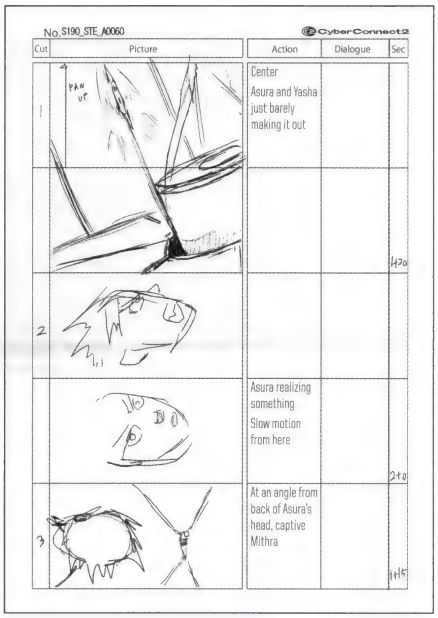


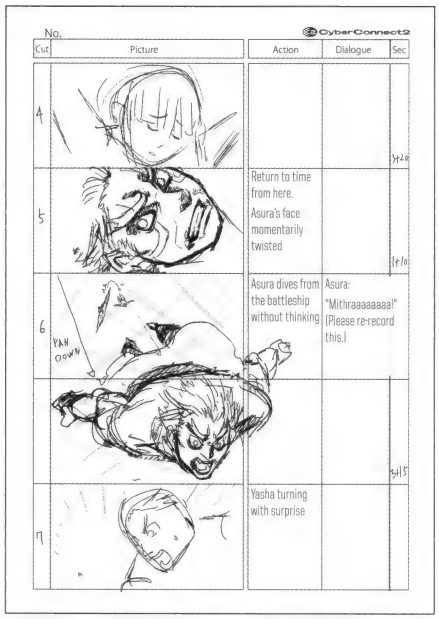


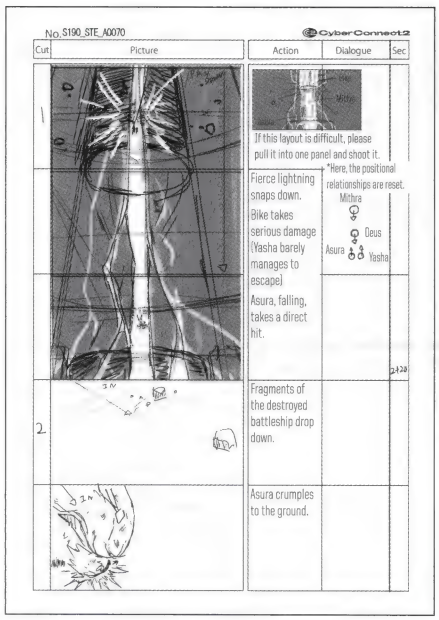
MANTRA CHAMBER DETAILS



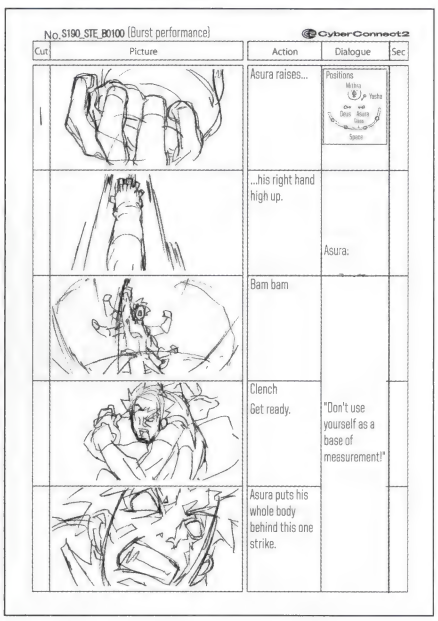
TO HIS BELOVED DAUGHTER

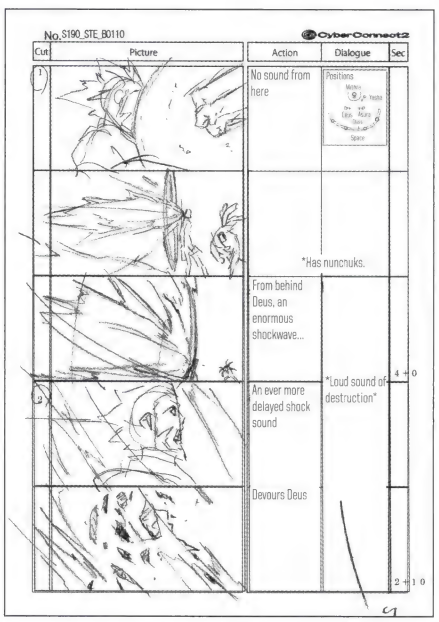


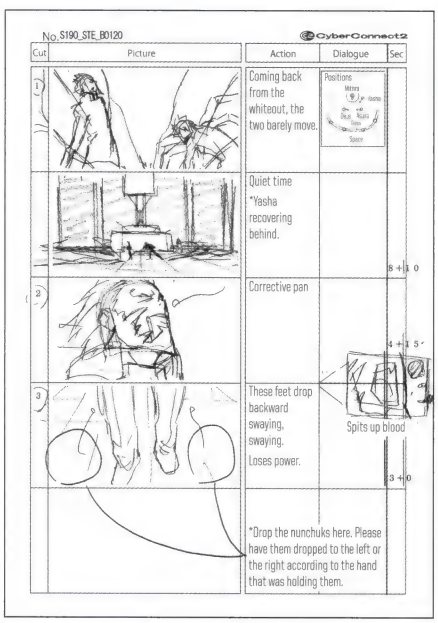


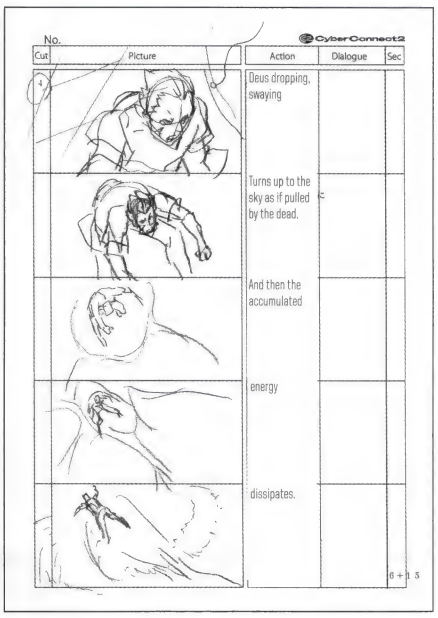


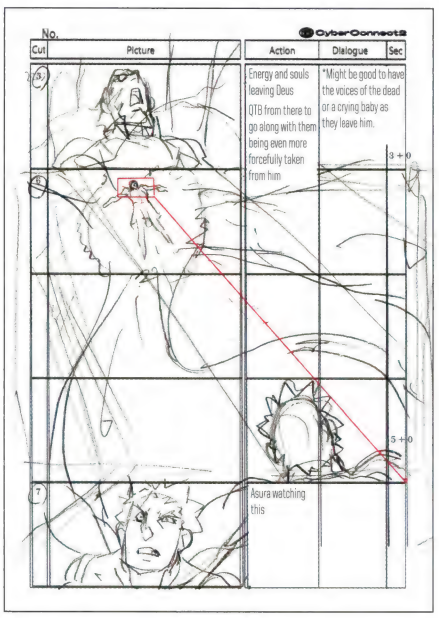
THE END OF THE SHINKOKU PROTECTIVE GODS

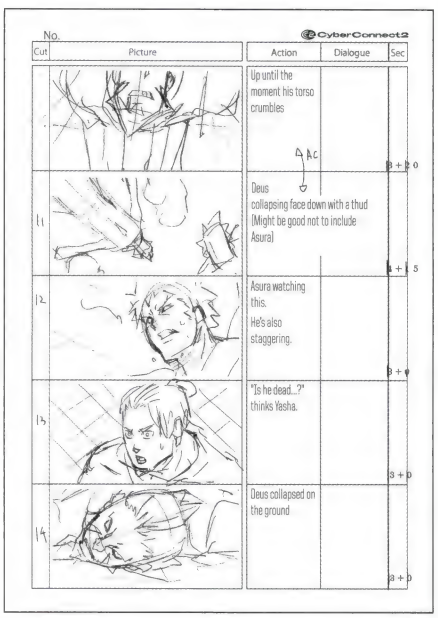






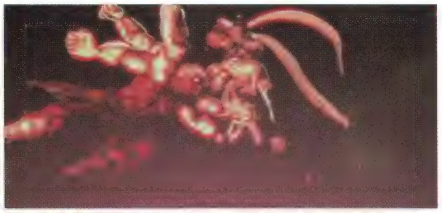






EPISODE EIGHTEEN: THE BREAKING POINT

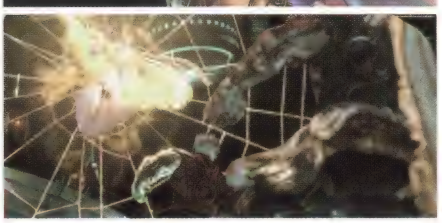












The final battle with the incarnation of the planet's wrath, Gohma Vlitra. Asura and Yasha are determined to oppose and overcome even their home planet in order to walk their own path. Episode Eighteen is the embodiment of the ideas that you cannot grab onto the future without making a fist, and that you cannot move forward a step without crushing something underfoot. Having overcome many obstacles through sheer will, the two combine their fists and take on their most powerful enemy... and we think that perhaps the journey of Asura's wrath has come to its end. (Noguchi)

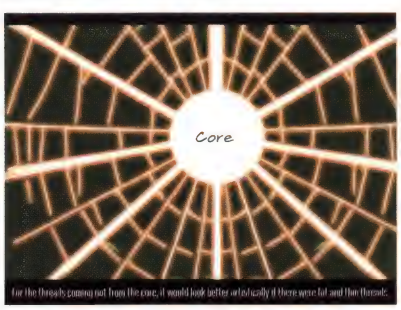
GOHMA VLITRA INTERIOR

Background design of an inverse lava lake, clouds, and tiny floating rocks



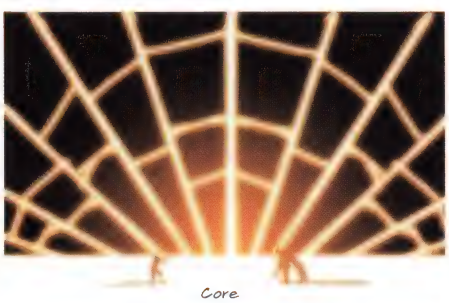


GOHMA VLITRA INTERIOR CORE

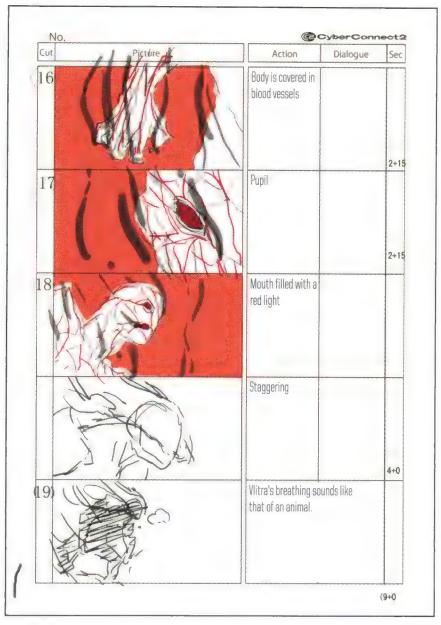


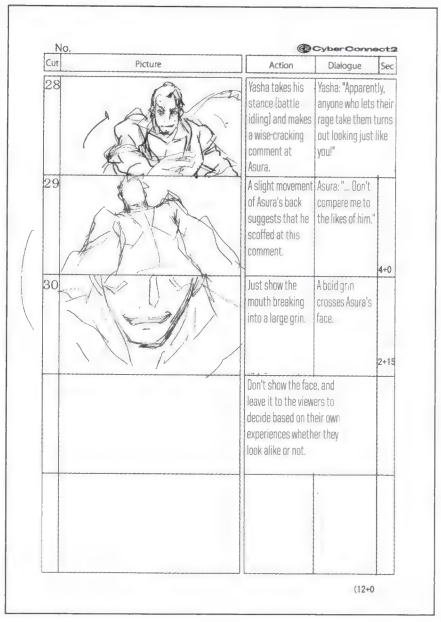


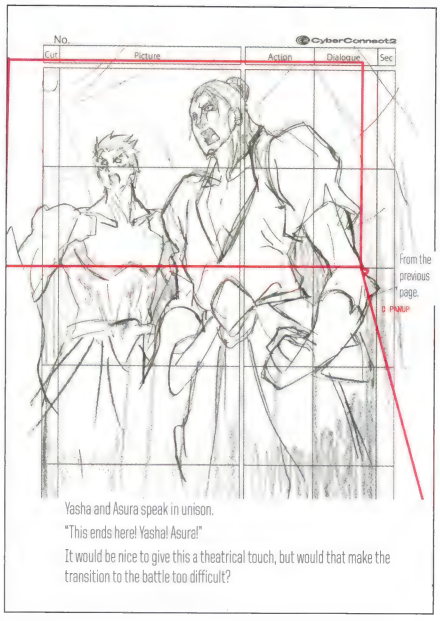
VLITRA CORE BATTLEFIELD CONCEPT



BEFORE THE DECISIVE BATTLE





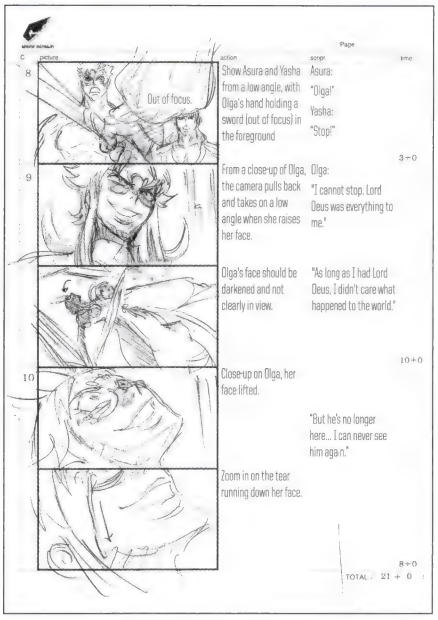


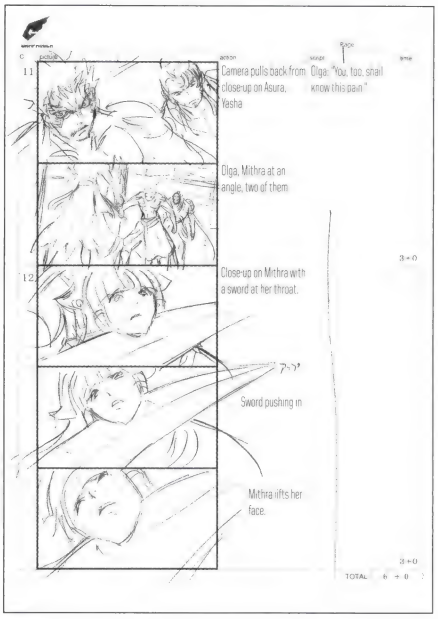
Yasha and Asura speak in unison.

"This ends here! Yasha! Asura!"

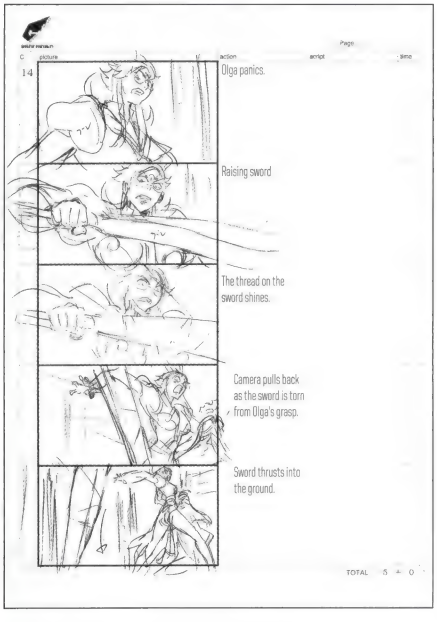
It would be nice to give this a theatrical touch, but would that make the transition to the battle too difficult?

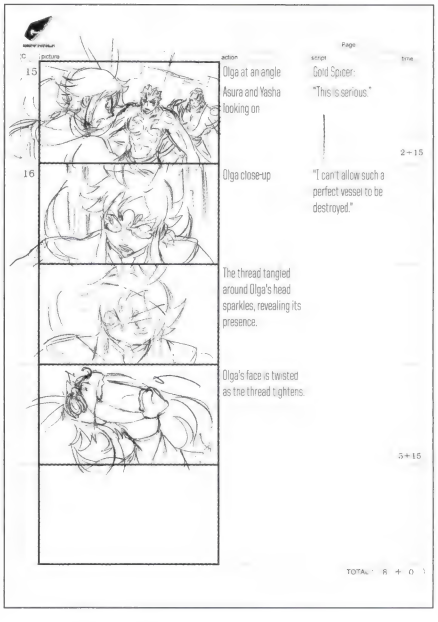
TURBULENT SHADOWS

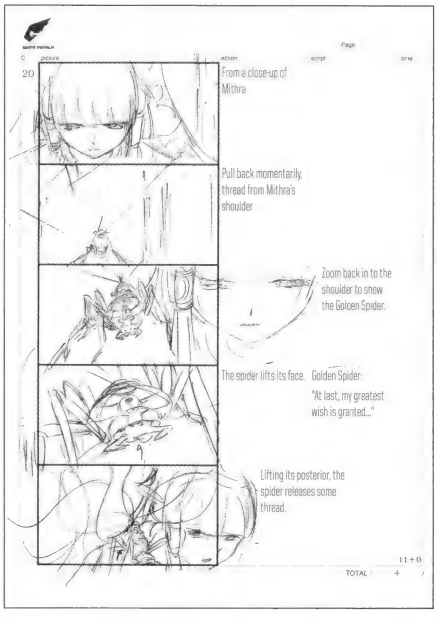












PART THREE: KARMA INTERVAL ILLUSTRATION COLLECTION

EPISODE THIRTEEN: CAUSE AND EFFECT







EPISODE FOURTEEN: GODS AND MEN

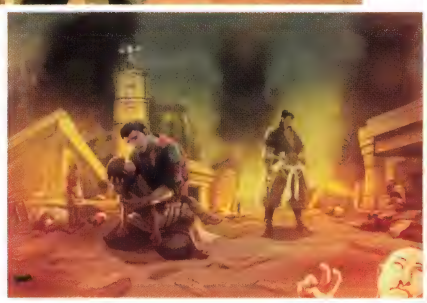






EPISODE FIFTEEN: A NEW CAUSE







☐ EPISODE 15.5: DEFIANCE







☐ EPISODE SIXTEEN: POWER STRUGGLE



☐ EPISODE SEVENTEEN: FEET OF CLAY



☐ EPISODE EIGHTEEN: THE BREAKING POINT





☐ TRUE EPISODE EIGHTEEN: A TURN OF EVENTS



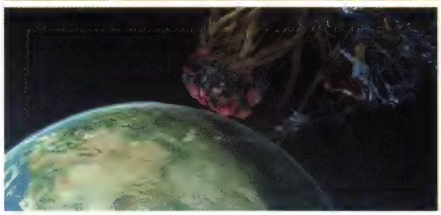


EPISODE NINETEEN: THE ONE BEHIND THE CURTAIN



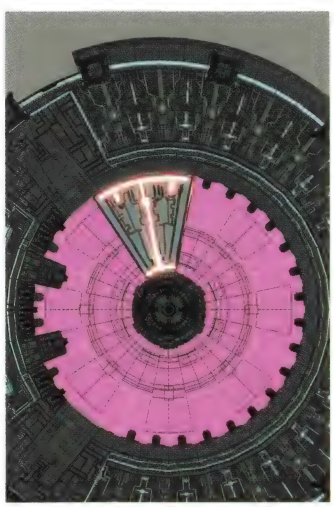







This is the start of Part Four: Nirvana. The true nature of the Golden Spider, the creature who led Asura to battle each time he was on the verge of death, finally becomes clear. When they learn that Asura's wrath was a dance he was made to do in the palm of this creature's hand, Yasha is stunned, but Asura is delighted. Yasha sees Asura's strength as Asura encounters someone to turn the force of his wrath on, a wrath that lingered even after defeating Vitra. Asura is ready to fight for the daughter taken prisoner once again, and Yasha finds in him the state of mind he cannot reach on his own, which strengthens his resolve. (Noguchi)

☐ BIRD'S-EYE VIEW OF THE MANTRA SYSTEM CORE



☐ KARMA FORTRESS FALLING TO THE EARTH

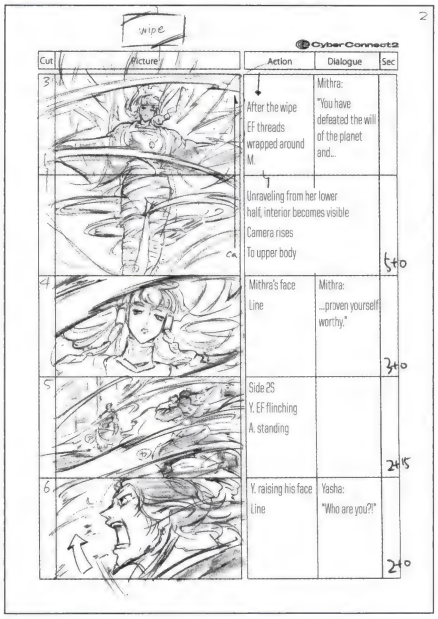


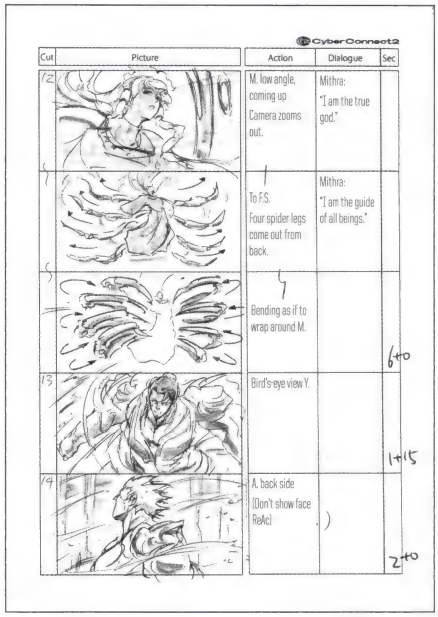
Remains of the Karma Fortress falling to Earth (eyeball)

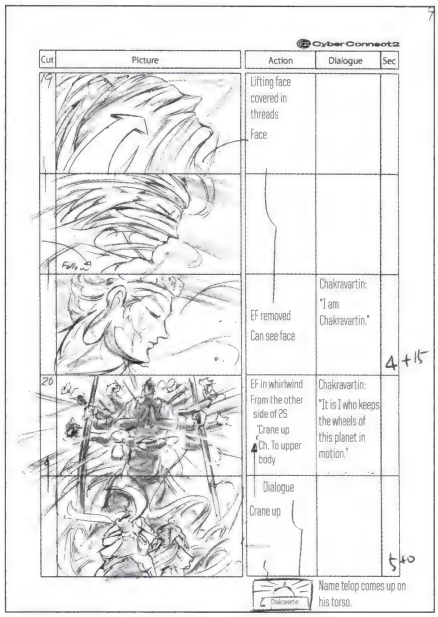
☐ REMAINS OF THE KARMA FORTRESS



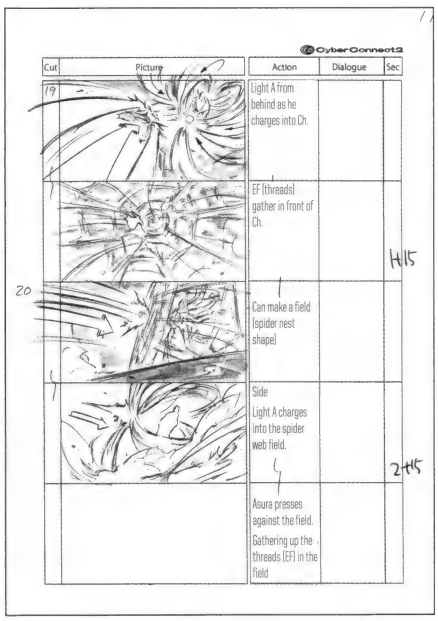
CHAKRAVARTIN

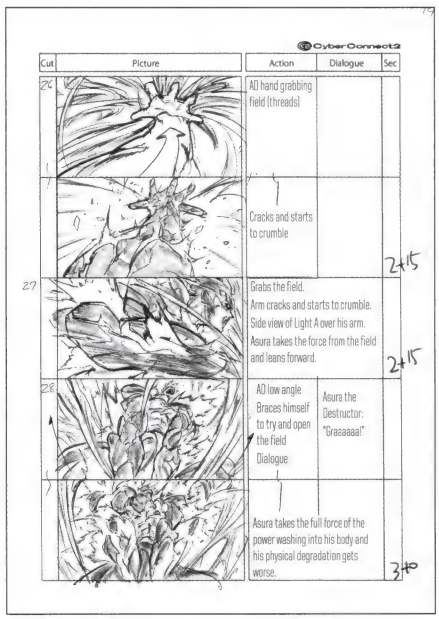


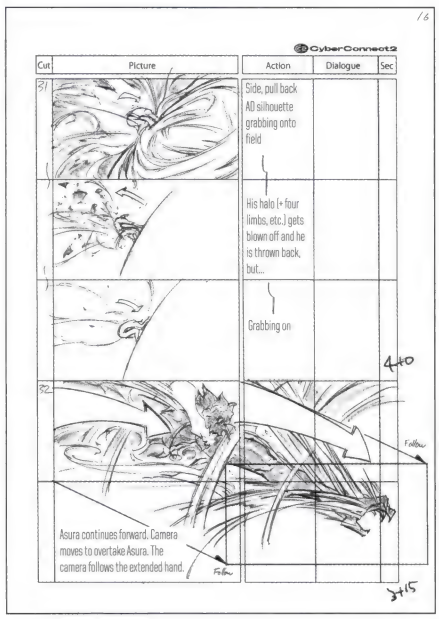


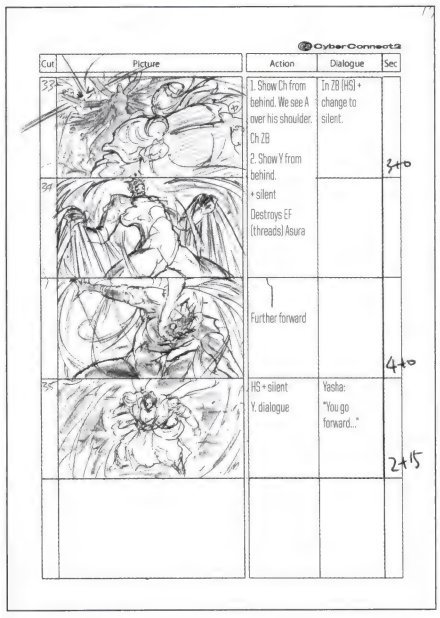


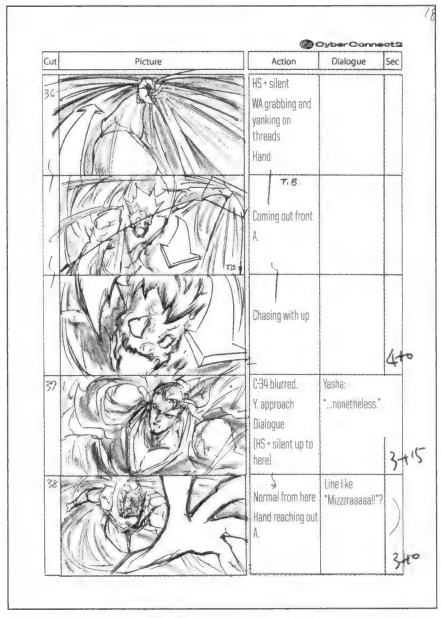
TOWARDS HIS RECAPTURED DAUGHTER

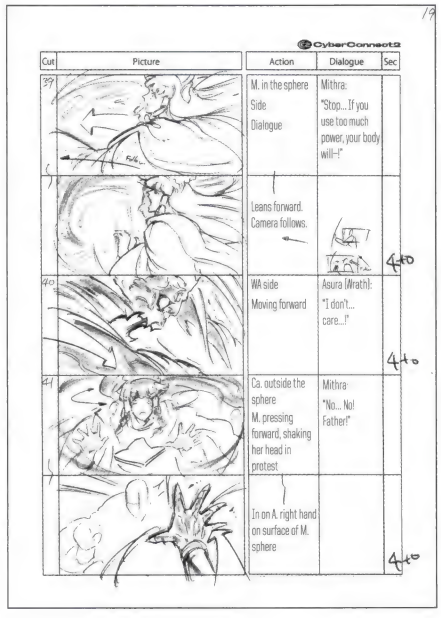












EPISODE TWENTY: THE KEY TO VICTORY

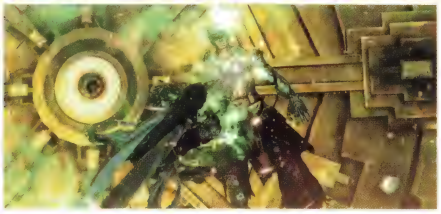






Chakravartin did some serious damage to Asura and Yasha, and in the aftermath, Asura lies unconscious, while Yasha does not have long himself. Grasping the little time he has left to move, Yasha uses the heart of the Karma Fortress, the Mantra Reactor, and makes his final bet, leaving everything to Asura. Please watch Yasha's way of life going forward, in the context of his relationship with Asura. (Noguchi)





☐ GOHMA BATTLEFIELD CONCEPT

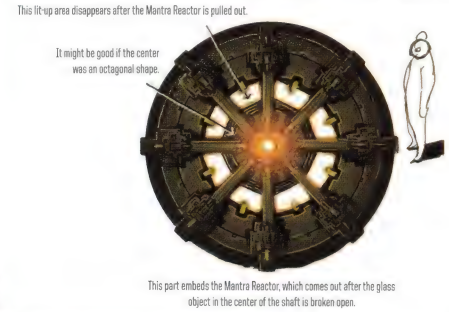


☐ SCENE WITH THE MANTRA REACTOR FUNCTIONING

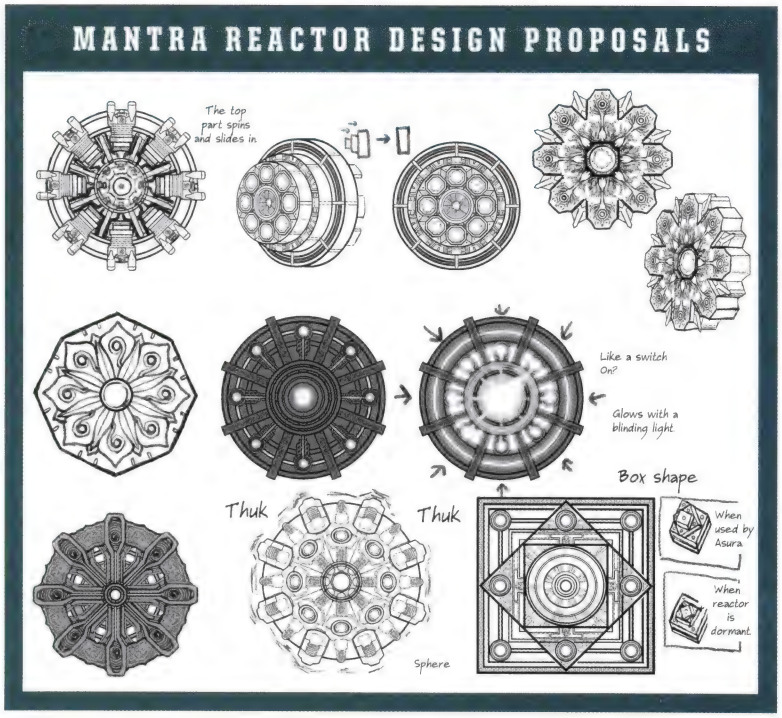


If we create a background where the Karma Fortress can be seen in the distance, we could combine this with the light extending out in the last scene.

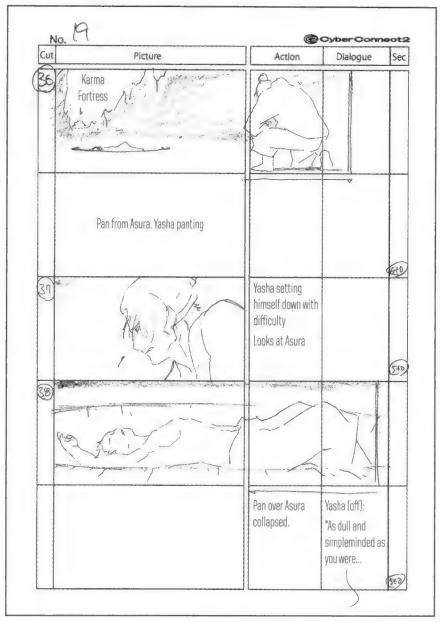
☐ REMAINS OF THE KARMA FORTRESS, BURYING THE MANTRA REACTOR

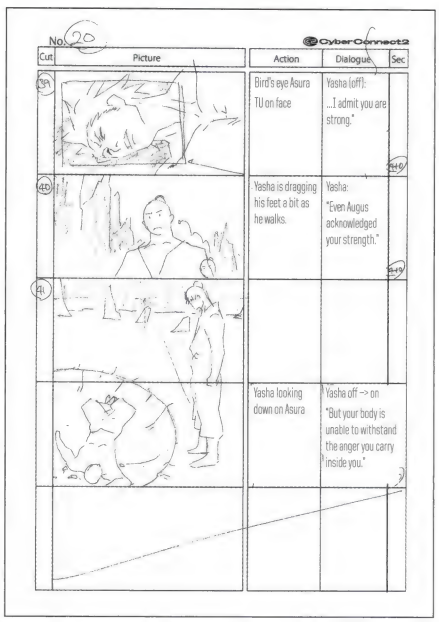


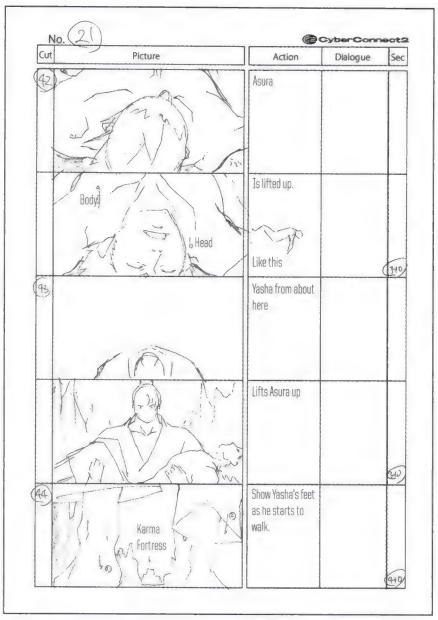
MANTRA REACTOR DESIGN PROPOSALS



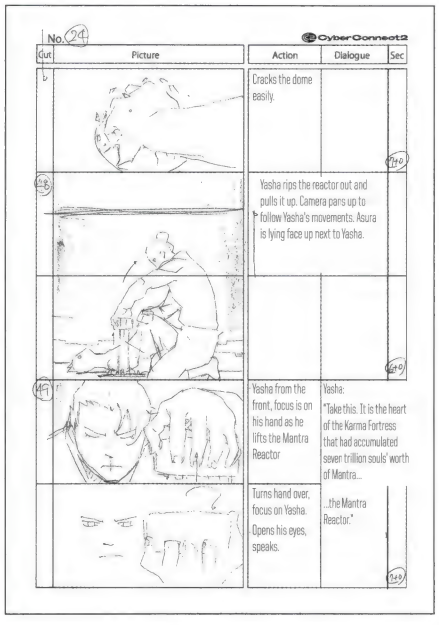
TOO SMALL A VESSEL

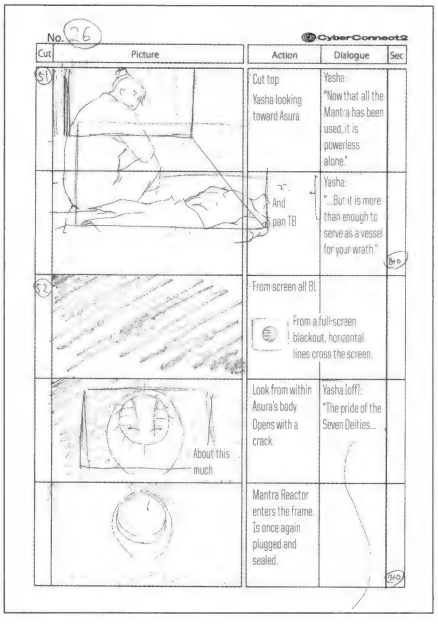


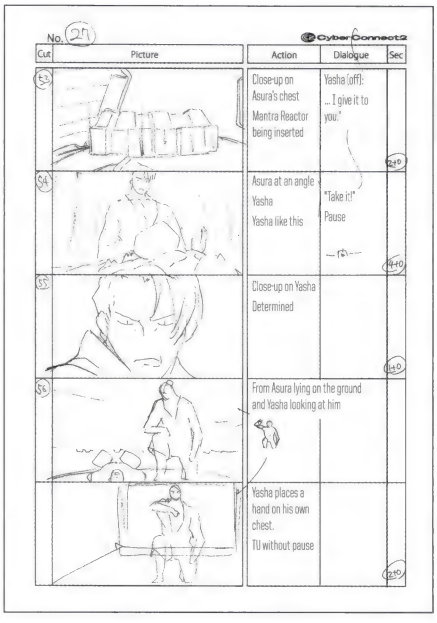


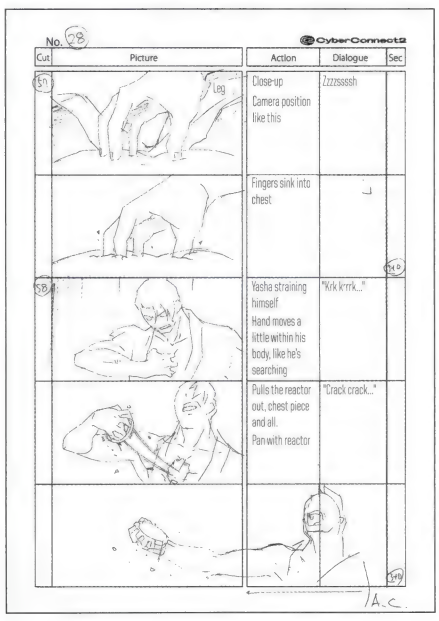


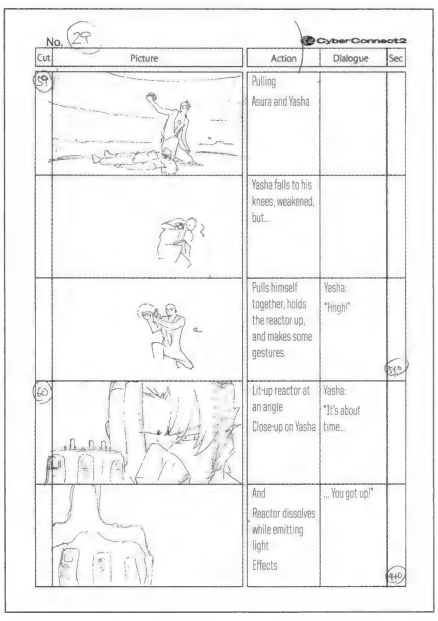
WAGERING HIS LIFE

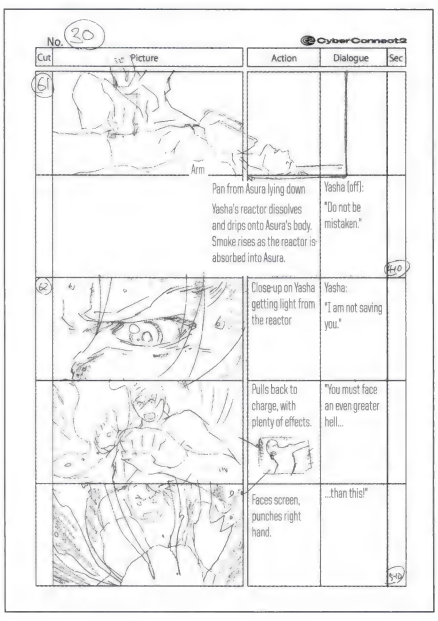




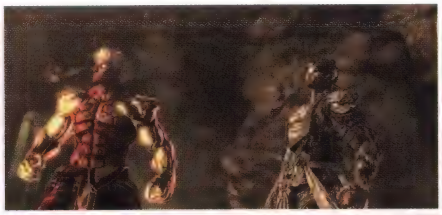


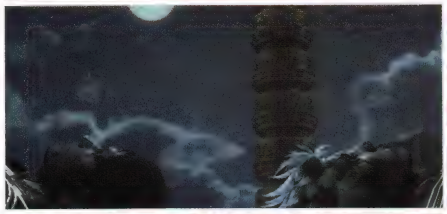


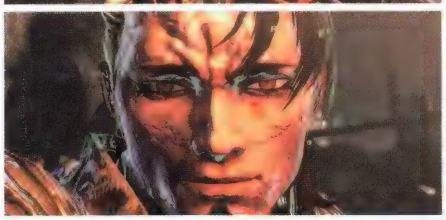




EPISODE TWENTY-ONE: A RUDE AWAKENING



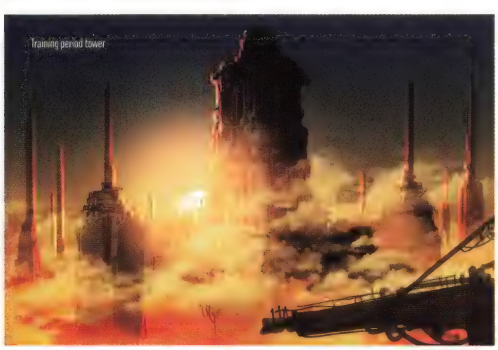




This is the final battle between Yasha and Asura. It is only natural for the two of them to want a decisive answer to the simple question of who is stronger – a question that must have been asked more than once in the past and especially now, when the end of the world is pressing up against them. During the battle, they show the player part of their relationship of trust; that they are not just rivals, but also brothers, and the moment that Yasha's true thoughts are communicated to Asura, their fight immediately and symbolically ends. (Noguchi)

☐ FIELD COLOR GUIDE



☐ TOWER FROM TRAINING PERIOD





☐ FINAL BATTLE BETWEEN ASURA AND YASHA

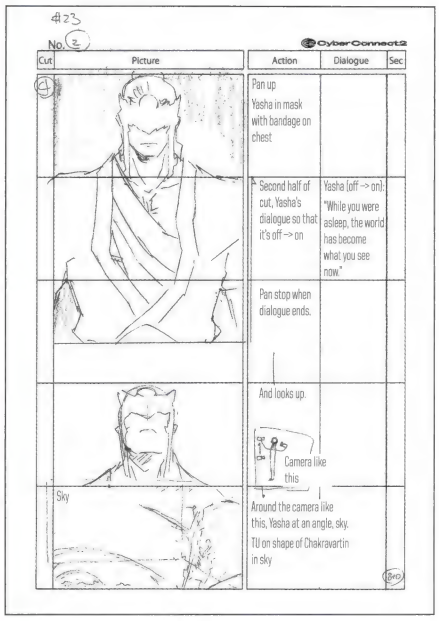


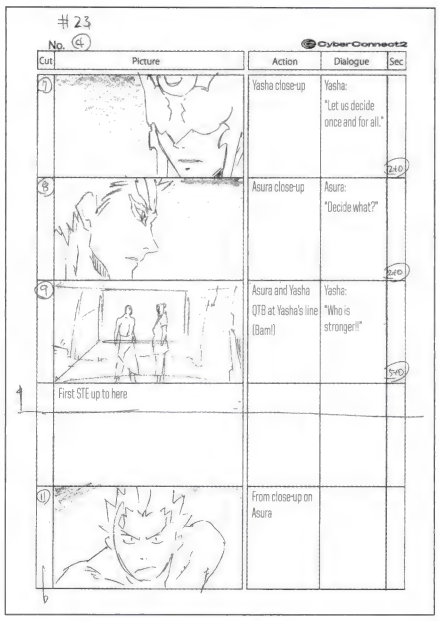


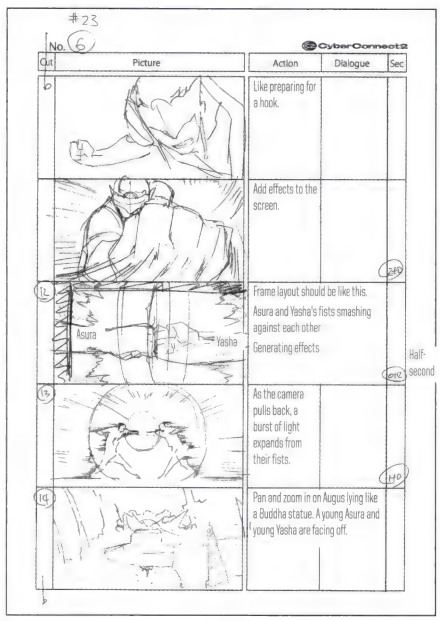




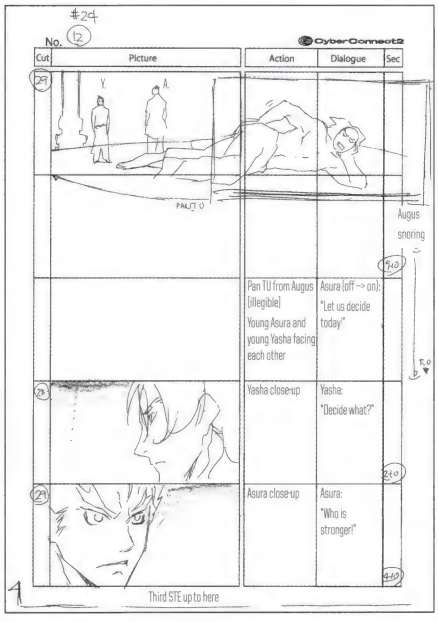
THE FINAL PUNCH

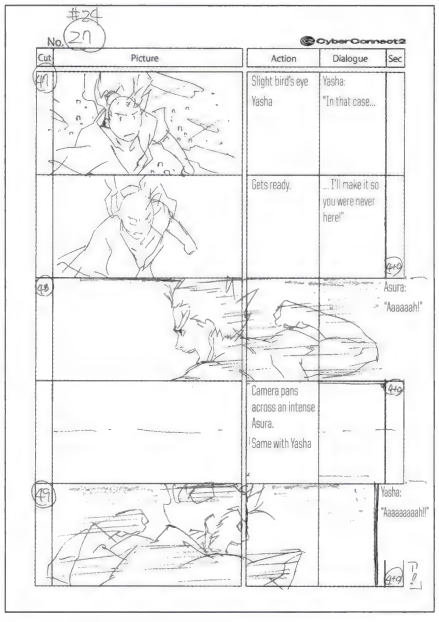


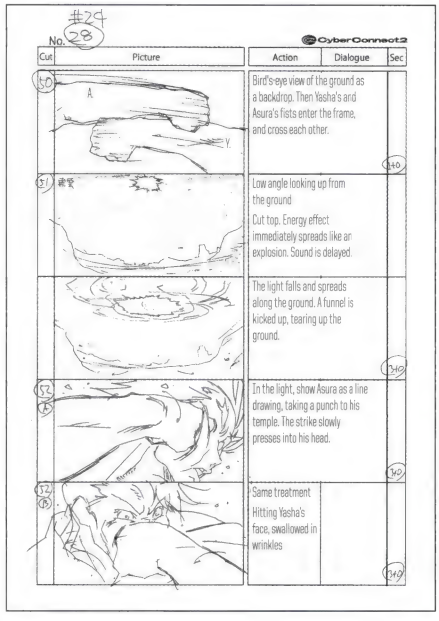


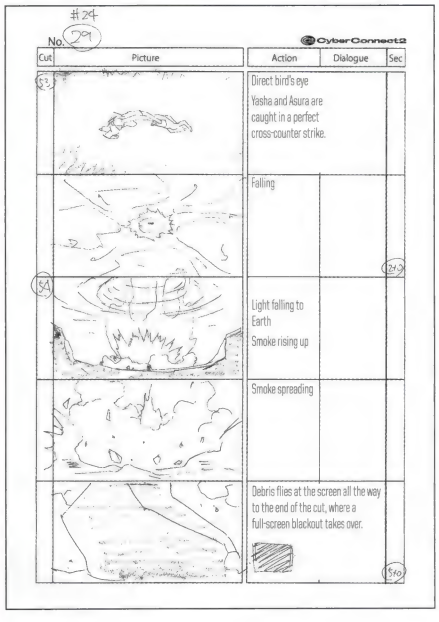


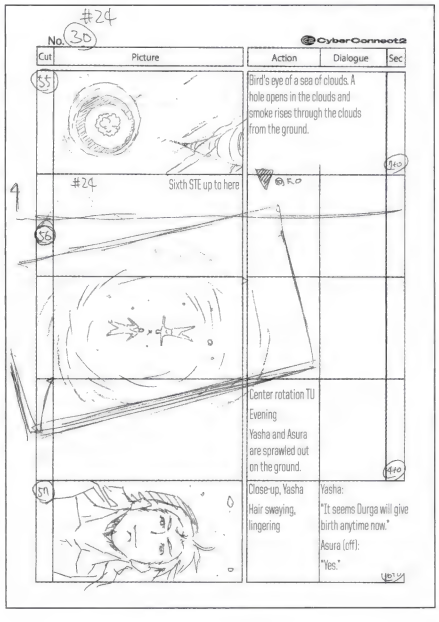
TRAINING PERIOD

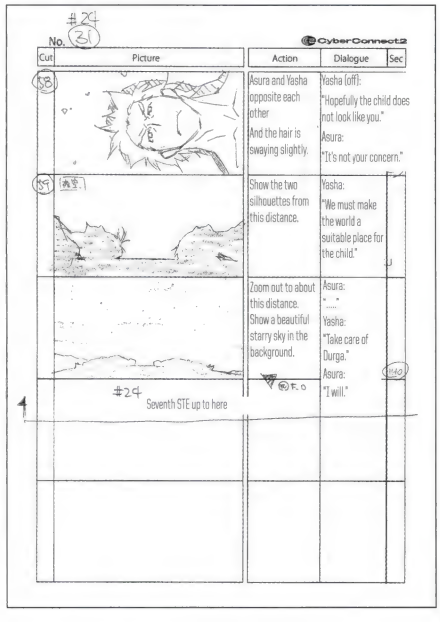






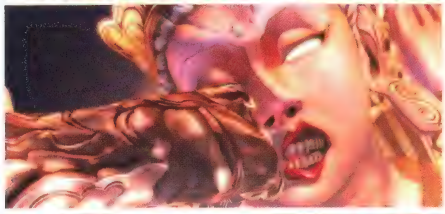


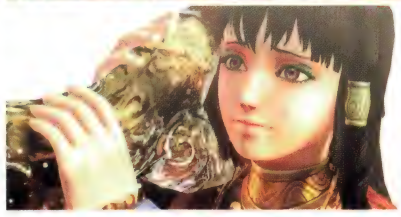




EPISODE TWENTY-TWO: A LIFE WELL LIVED




Carrying all his thoughts of his loved ones inside his heart, Asura moves quietly to the final battleground alone. He has no interest in protecting this world he can't stand, and he can't forgive the one who created such a world either. However, in the end, arriving at the simple thought that is actually the origin of Asura's wrath, I feel like you end up empathizing with him. I hope everyone sees Asura through right to the end. (Noguchi)

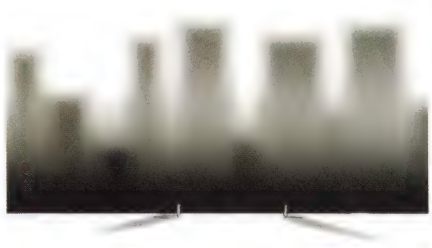
☐ WATERFALL CONCEPT



☐ SPACESHIP TOWERS

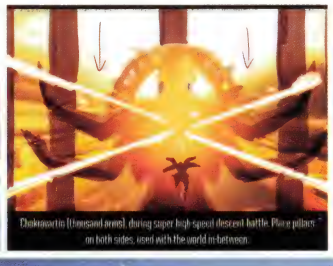


☐ CHAKRAVARTIN THE CREATOR BATTLEFIELD CONCEPT

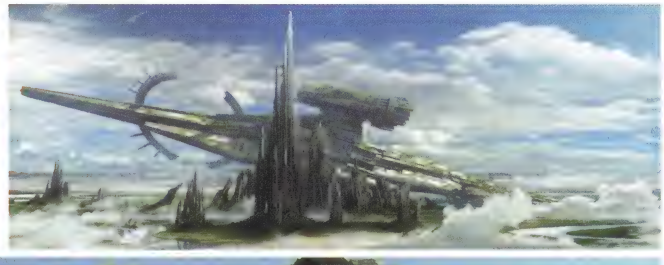


☐ SHOOTING PART


Composition made up of Chakravartin's true form (refer to separate design), the center of the galaxy, the Milky Way being sucked into the center of the galaxy, stars that can't break apart (for a sense of speed), and stars that can

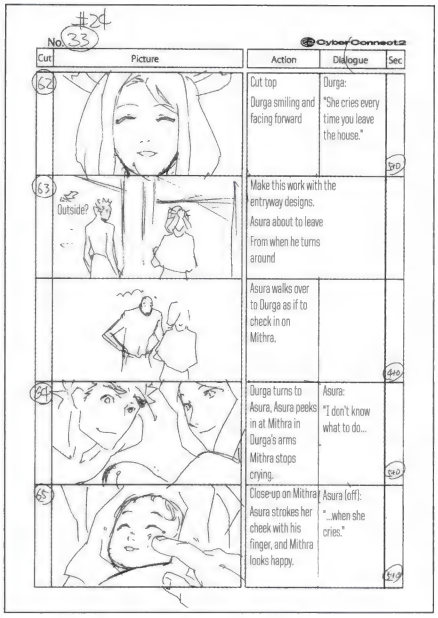

Chakravartin (thousand arms) during super high speed descent battle. Place pillars on both sides, used with the world in-between

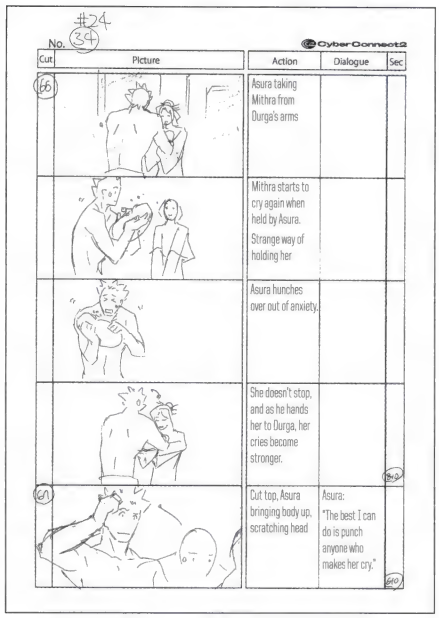
☐ LAST SCENE BACKGROUND

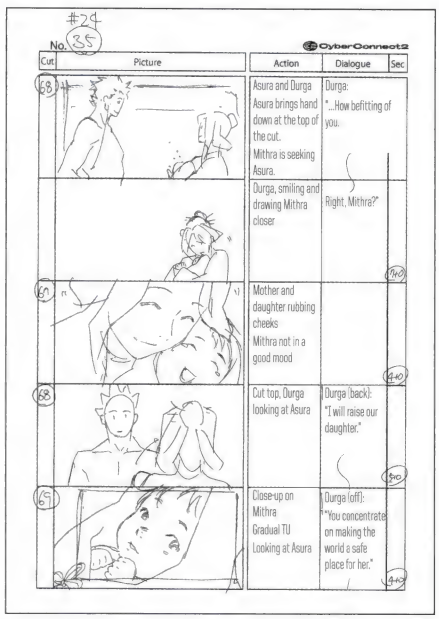




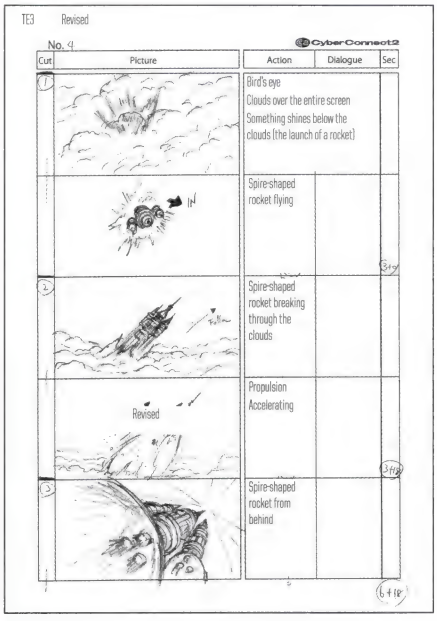
THE REASON FOR A CERTAIN MAN'S ACTIONS

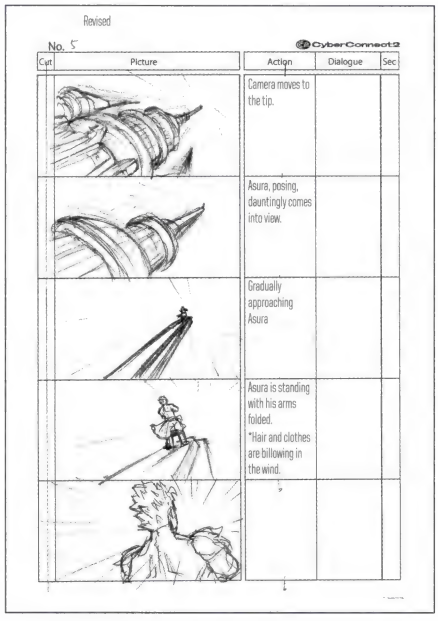


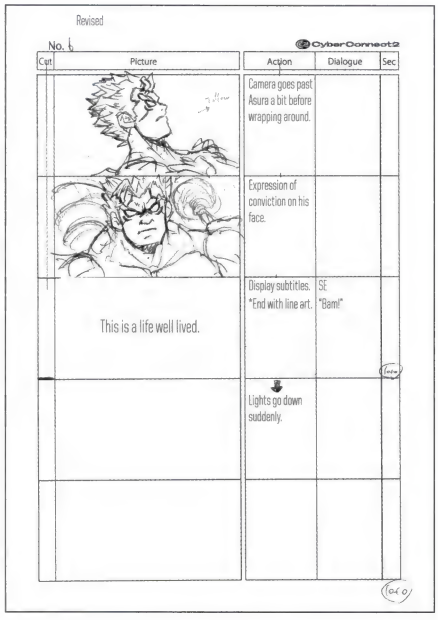




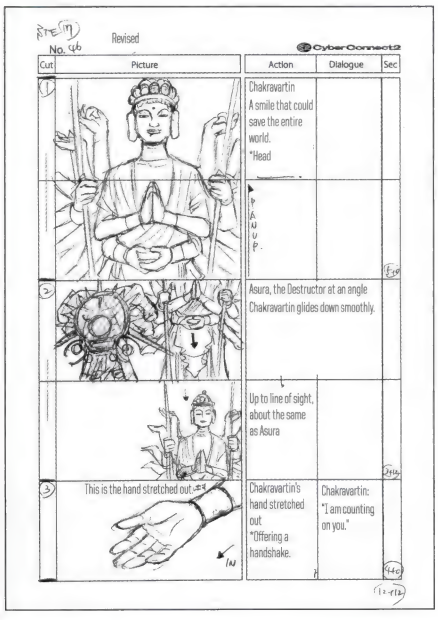
SECRET DECISION

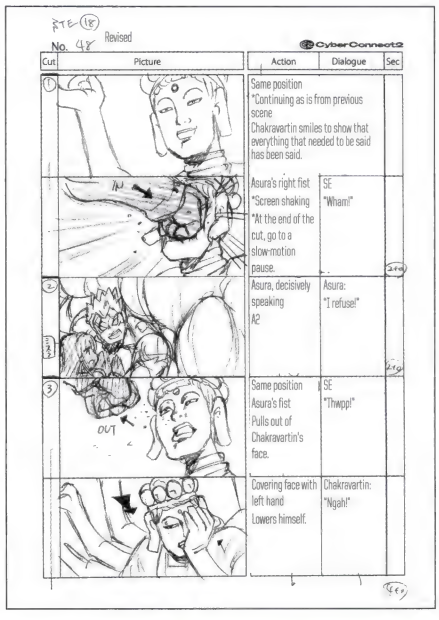


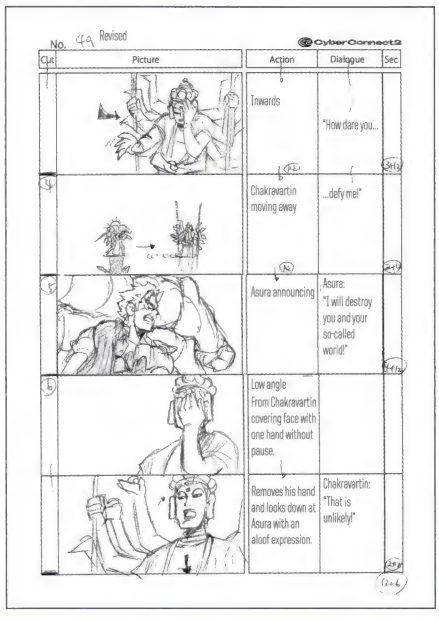




REBELLION AGAINST TRUTH







PART FOUR: NIRVANA INTERVAL ILLUSTRATION COLLECTION

EPISODE NINETEEN: THE ONE BEHIND THE CURTAIN

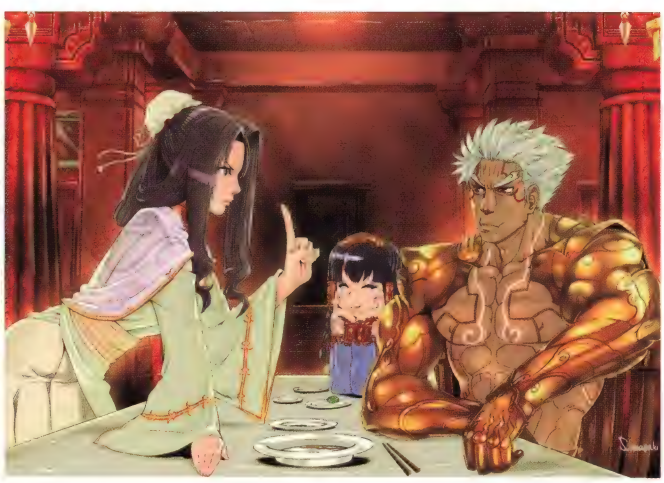






EPISODE TWENTY: THE KEY TO VICTORY





EPISODE TWENTY-ONE: A RUDE AWAKENING










Secret


Secret


PER STAR
CAPCOM
Cyber Connect





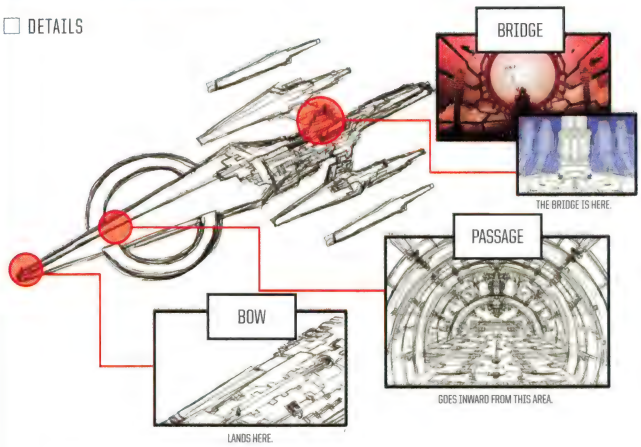






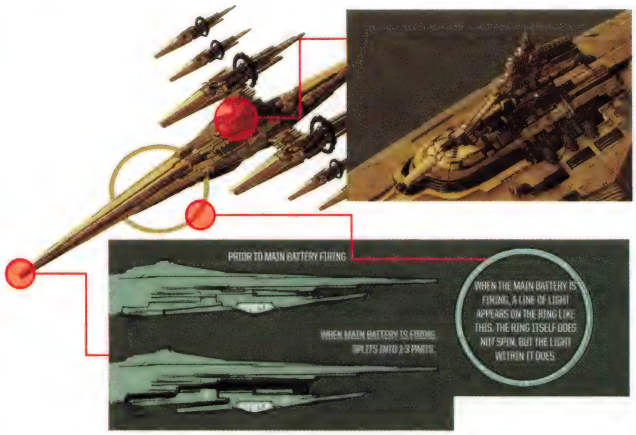
FRIGATE DESIGNS

☐ DETAILS



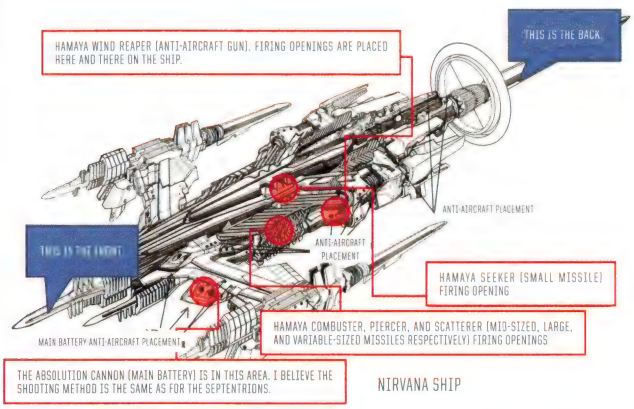
The order for this was a design like Buddhist altar equipment with a face on the bottom. I remember doing a lot of designs since we had trouble deciding on a compromise. The protrusion like a ring attached to the front was supposed to come out only when the main guns shoot, but it looked cooler with it out period, so we ended up with the silhouette you see here. (Okabe)

☐ BRIDGE AND MAIN GUNS



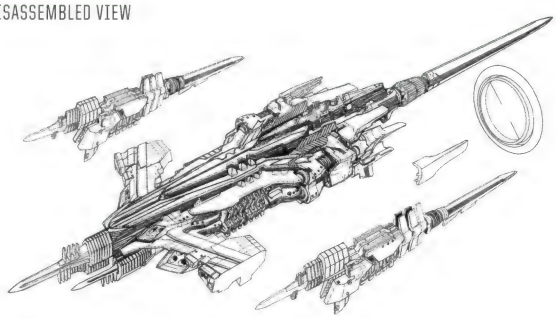
NIRVANA SHIP DESIGNS

☐ DETAILS

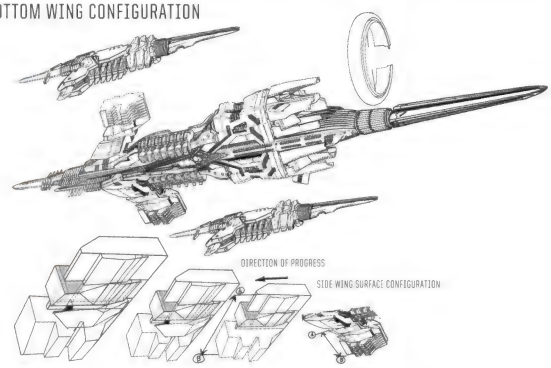


NIRVANA SHIP

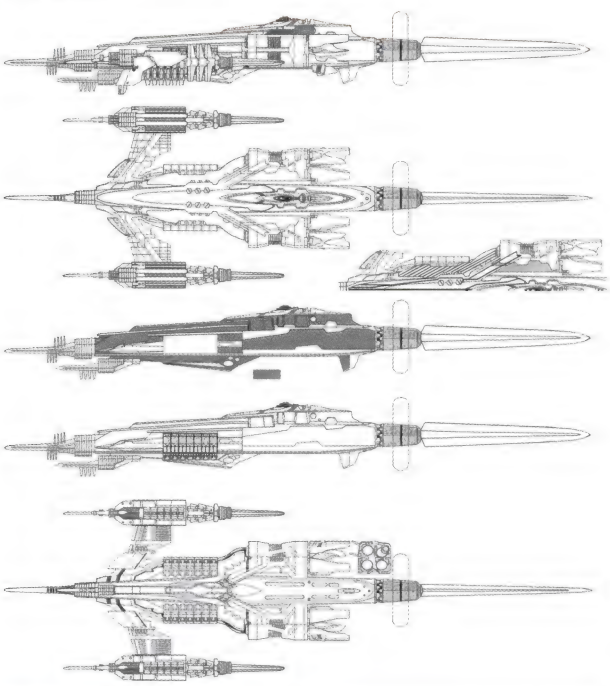
☐ DISASSEMBLED VIEW



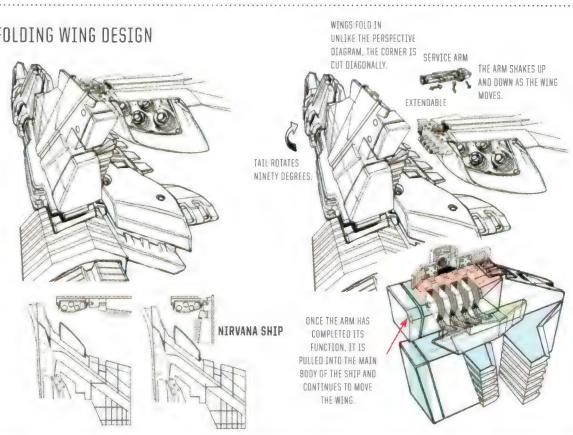
☐ BOTTOM WING CONFIGURATION



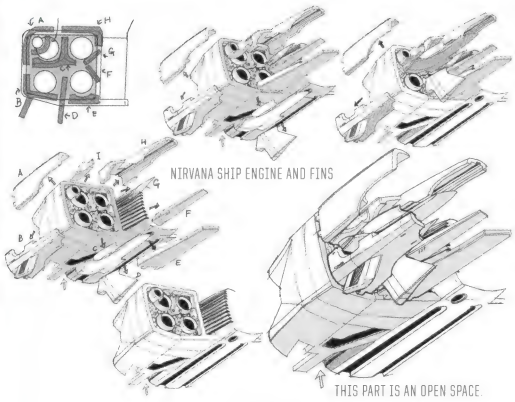
☐ THREE VIEWS

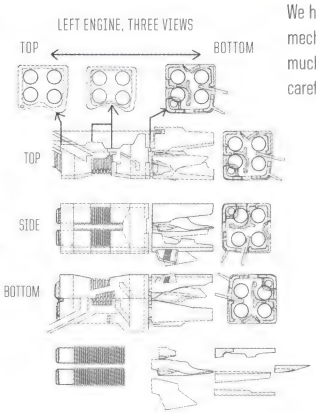


☐ FOLDING WING DESIGN

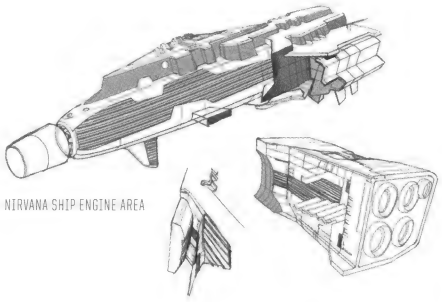


ENGINE

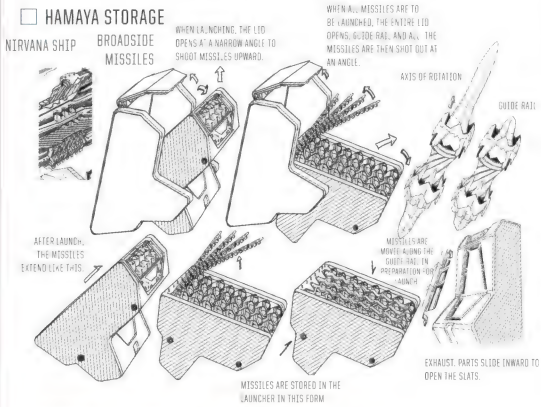




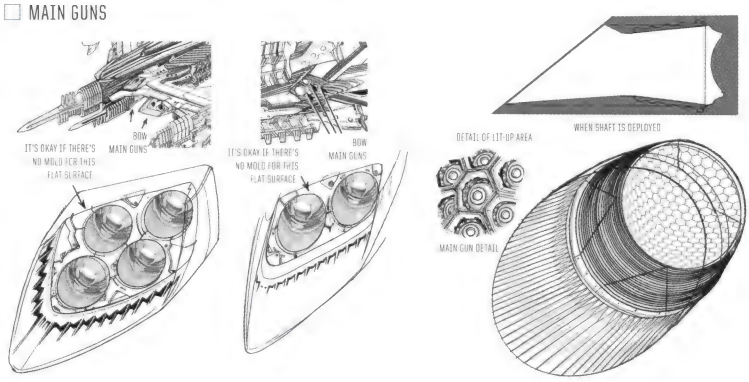
We had Koichiro Yonemura clean up our rough designs for us. The order for all the mecha was to make them look like Buddhist altar equipment, but since using too much of that style would have made it too fantastical, we did the designs being careful about how much science fiction style we brought out. (Okabe)



HAMAYA STORAGE

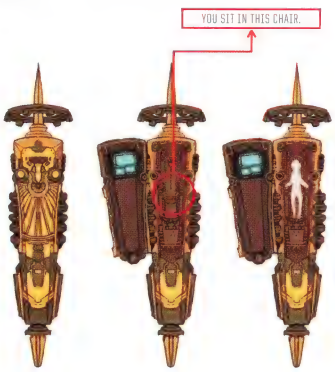


MAIN GUNS



OTHER MECHANIC DESIGNS

ESCAPE POD



The idea of making the escape pod a coffin is very like Director Shimoda. In the story, just as you'd expect, it does end up being Kalrow's coffin. (Okabe)



LOTUS POD

We designed this after receiving the order to make a floating gun battery reminiscent of a lotus pod. I think we did a pretty good job of fusing brilliance and mecha-ness. When it moves, the petals open, and then it rotates or attacks, the petals slide, and the guns are exposed. Inside is a circular platform that a character can ride. And because it's floating, the spin of the main body has no effect. (Kinoshita)



LOTUS POD SEAT



WHEEL



A one-wheeled motorcycle has personality and makes an impact, but I think everyone's pretty used to seeing the kind of thing you usually think of for a wheel in which a person rides. After a lot of trial and error in trying to make something cool and with personality, we decided that a wheel someone could ride on the side of would be interesting art-wise, and we just went with that to come up with this design. For the gimmick with the front and back units switching and the form reversing, we actually did 3D modeling at the design stage to test whether it would actually work well. (Kinoshita)

ASURA DESIGNS

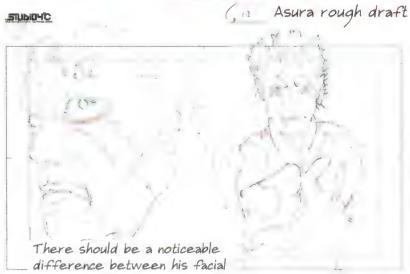
THREE VIEWS



When the first draft came in, a voice from the bottom of my heart told me that this was it. Even when I see the final product created, I feel like it could only have been done by Director Ohira and everyone at Studio 4°C. I hope you'll take the time to enjoy Asura's lively, instinctual wrath in the animation. (Yamaguchi)

EXPRESSIONS





INJURED

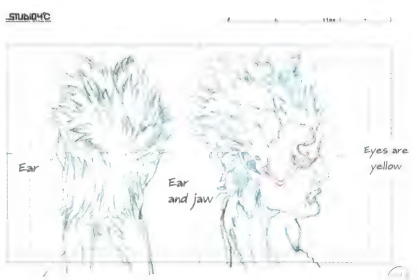


EYE DESIGNS



HEAD, THREE VIEWS



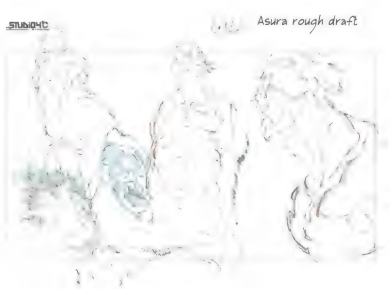


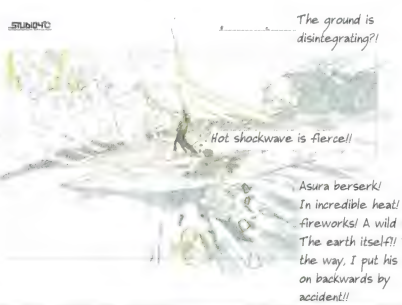
POWER RUNNING WILD

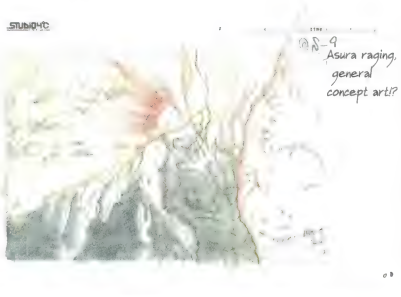


SITUATION DESIGNS



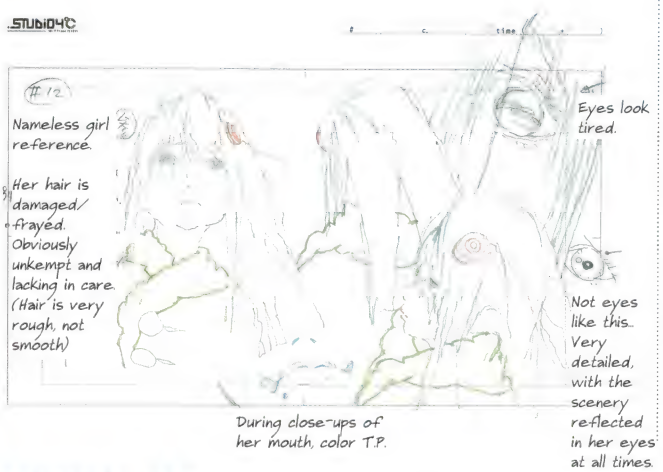




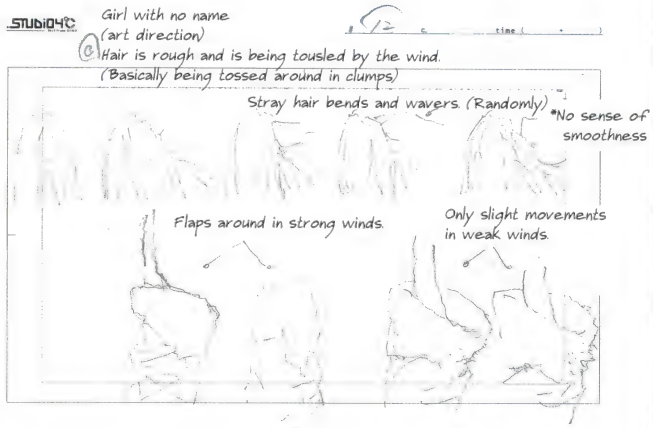


GIRL DESIGNS

HEAD



POINTS OF CAUTION WHEN DRAWING



ORIGINAL ART

DURGA



GIRL



YASHA



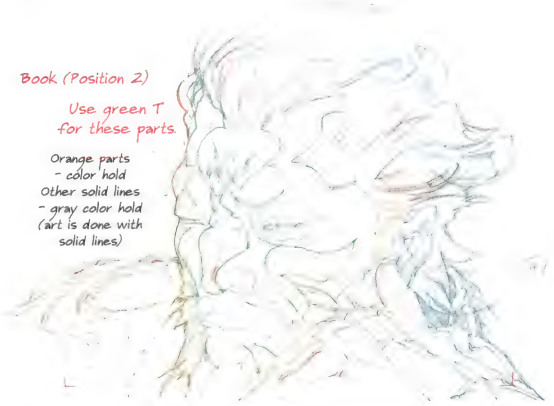
MITHRA



OLGA



DEUS



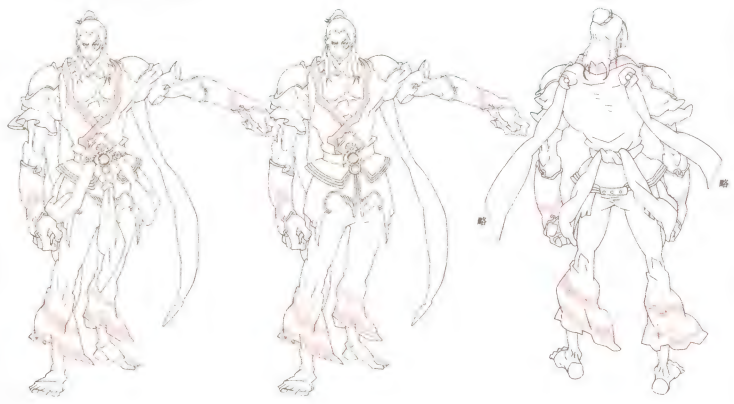
YASHA DESIGNS

☐ FULL BODY VIEW



What made the strongest impression on me was the feeling that Yasha's design, his performance, everything was positioned to be the antithesis of Asura. I think it was - in a word - wonderful, that performance that makes you feel his stillness and reasonable action compared with Asura's instinctual wrath. (Yamaguchi)

☐ LINE DRAWING: FULL BODY

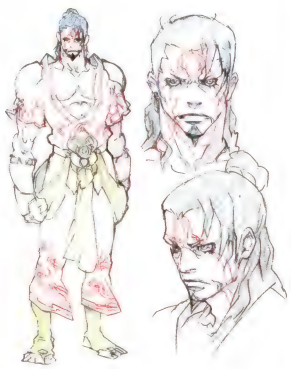


Front, with tie | Front, without tie | Back

☐ EXPRESSIONS

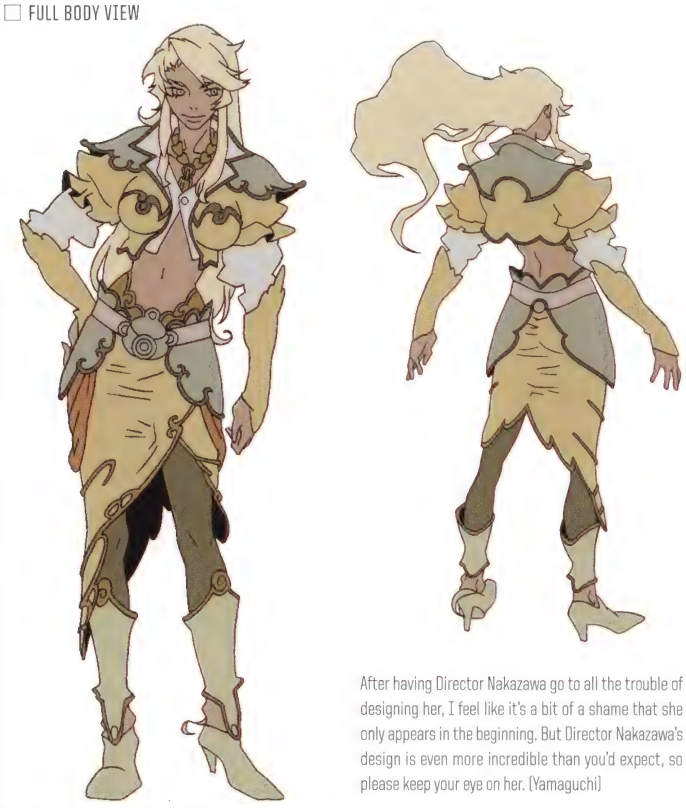


☐ ROUGH SKETCHES



OLGA DESIGNS

☐ FULL BODY VIEW



After having Director Nakazawa go to all the trouble of designing her, I feel like it's a bit of a shame that she only appears in the beginning. But Director Nakazawa's design is even more incredible than you'd expect, so please keep your eye on her. (Yamaguchi)

☐ EXPRESSIONS

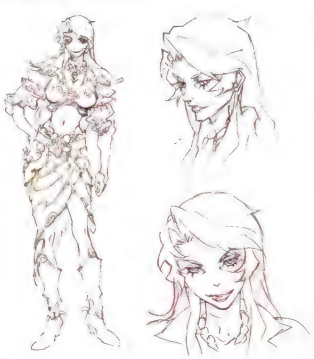


☐ LINE DRAWING: FULL BODY



Front | Back

☐ ROUGH SKETCHES



DEUS DESIGNS

☐ FULL BODY VIEW



☐ FULL BODY VIEW, WEARING CLOAK



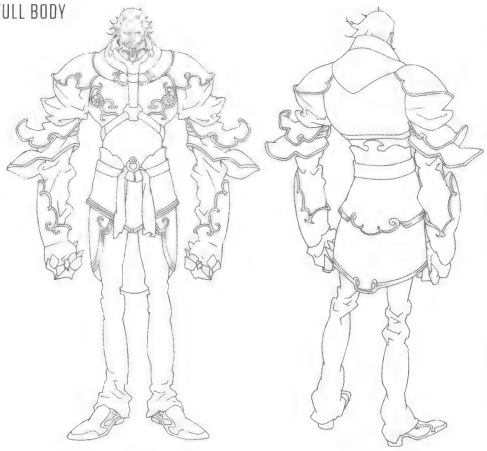
☐ EXPRESSIONS

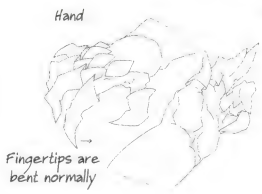


☐ ROUGH SKETCHES



☐ LINE DRAWING: FULL BODY





Deus's hand
Since there will be limits on the range of possible motion if we interpret this as metal, please take it more as a metallic skin.

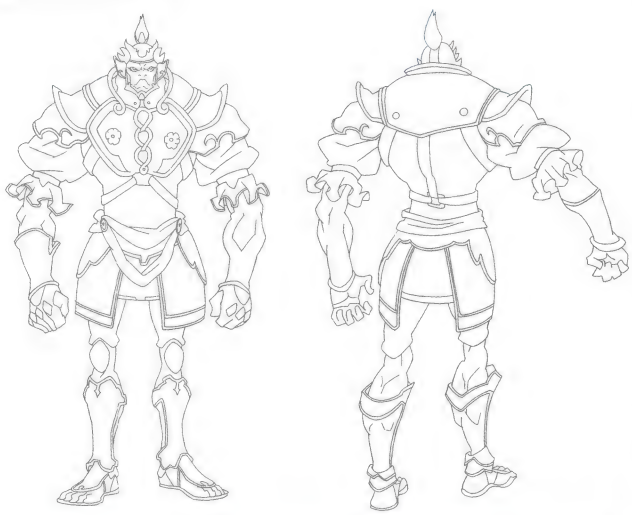
Since Deus is more detailed than any other character in Asura's Wrath, I'm sure he must have been hard to do when they were designing the animation. In particular, we designed Deus with a fair bit of ornamentation, and I was really surprised at the exquisite amount of information and the silhouette they managed for the finished product. As a creator, I was quite moved. (Yamaguchi)

SHINKOKU SOLDIER DESIGNS

☐ KAGEBOSH FULL BODY VIEW



☐ RASHO FULL BODY VIEW



INITIAL DESIGNS FOR THE YUSUKE TOKITA-DESIGNED ASURA

IDEA DRAFTS

At the initial stage, the concept for Asura was someone older, with a fairly unrefined face and body. A sword was also set as his main weapon, and the design left more of a strong impression of a god of war rather than the embodiment of wrath. (Yamaguchi)





INITIAL CLOTHING

Naturally, we designed the color and the silhouette in such a way as to keep the word "Oriental" from taking on a life of its own, but we also incorporated Japanese styles so that it wouldn't end up being so obviously East Asian. At this time, we had him hiding his wrath within, and there were a lot of designs that covered his body with clothing like bamboo hats and cloaks. (Yamaguchi)



EQUIPMENT TO HIDE HIS GAZE



EIGHT GUARDIAN GENERALS INITIAL CLOTHING



This is the initial design for Eight Guardian Generals Asura. It feels like he was forced to wear these and that did match the concept, but we wondered what to do about the clothes when he changed into Six-armed Vajra Asura, and we realized he'd have to take them off. That's what sunk this one. (Yamaguchi)

IDEA DRAFTS: HIDING HIS GAZE



CONCEPT ART



This concept art depicts Asura, who has vowed revenge for the lost life of his beloved. This was done after the designs had been completely locked down, and this piece was created to also be used as a title image. (Yamaguchi)

☐ IDEA DRAFTS: POWERING UP

At first, we assumed his shape would change when he powered up, but we wondered if, in the course of depicting a drama, you would be able to empathize with a protagonist in an unfamiliar body, or if it wouldn't just be needless noise. For this reason, we decided to show Asura powering up with the six arms that are his symbol without changing the base of his regular form. For the critical Berserker and Wrath forms, we largely changed his appearance while keeping in elements to signal that it was still Asura, bearing in mind that these forms are the result of his wrath going out of control. (Yamaguchi)





Comparison of normal and angry sizes



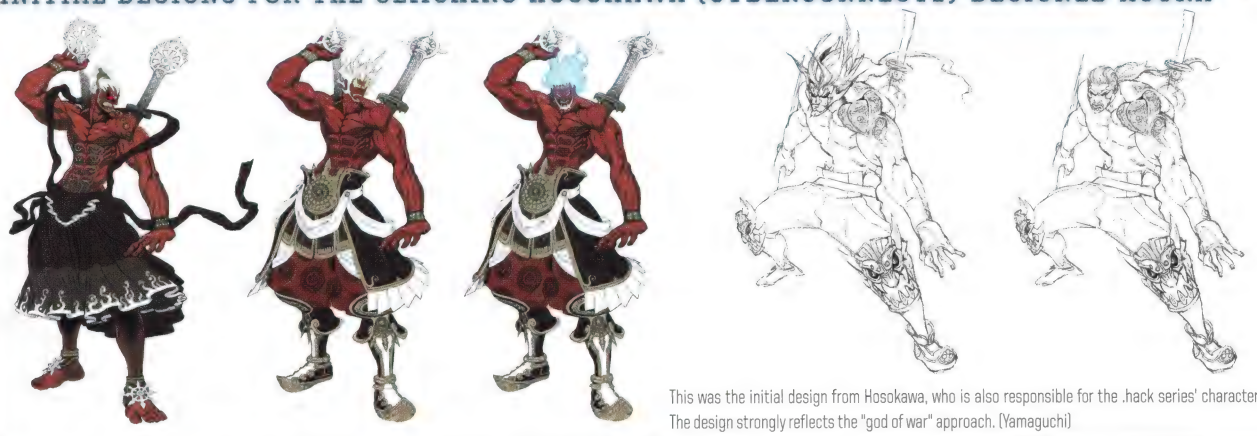


INITIAL DESIGNS FOR THE YOSHITAKA TANIGUCHI-DESIGNED ASURA



The idea here was that Asura is a "puppet ninja". Taniguchi stamped this idea with his own distinctive style, and the final version was done pushing these somewhat different mecha lines to the surface. (Yamaguchi)

INITIAL DESIGNS FOR THE SEIICHIRO HOSOKAWA (CYBERCONNECT2)-DESIGNED ASURA



This was the initial design from Hosokawa, who is also responsible for the .hack series' character designs. The design strongly reflects the "god of war" approach. (Yamaguchi)

INITIAL DESIGNS FOR THE HIROTADA OKABE (CYBERCONNECT2)-DESIGNED ASURA

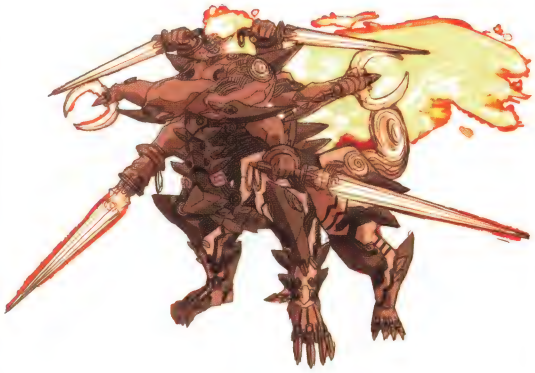


This is the initial design by Hirotada Okabe, who was in charge of the world design for the game. Here, too, the "puppet ninja" concept is strong. The power-up form design to the right was the initial design we considered for Asura the Destructor. (Yamaguchi)





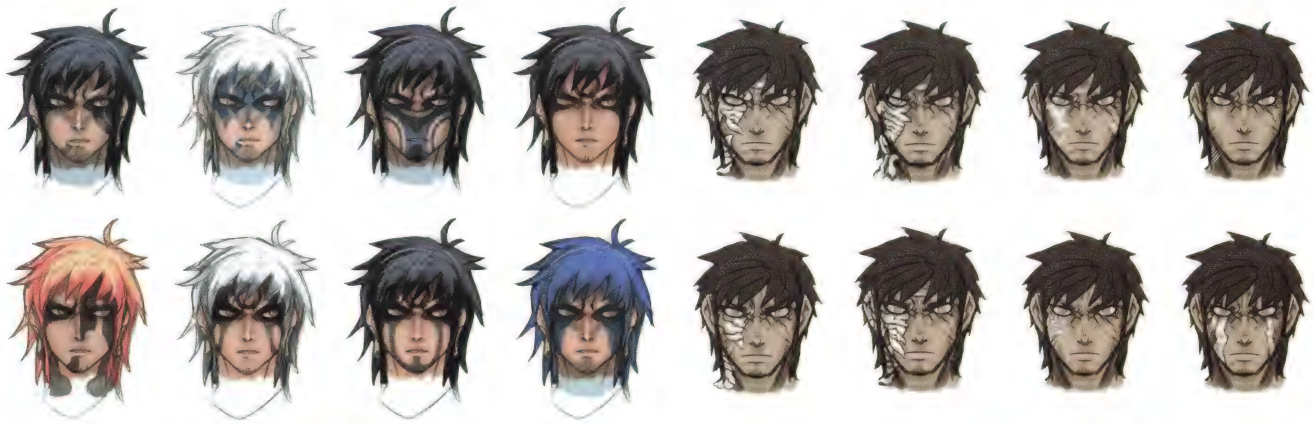
☐ POWER-UP FORM





YASHA INITIAL DESIGNS

☐ FACE PATTERNS

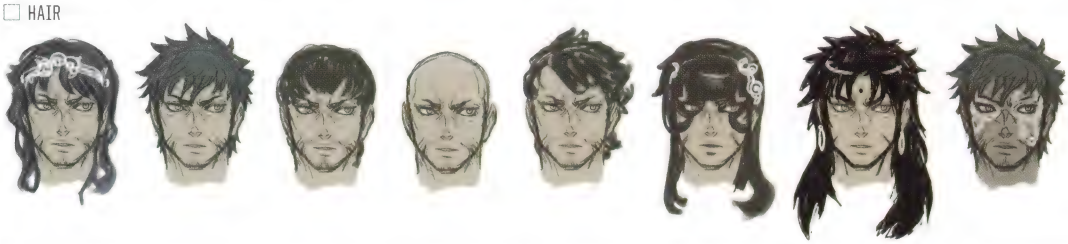




These patterns were proposed in the initial stages. Since the impression a face makes changes significantly with even the smallest of adjustments, we went through a fair number of proposals until we settled on the current design. (Yamaguchi)



☐ HAIR



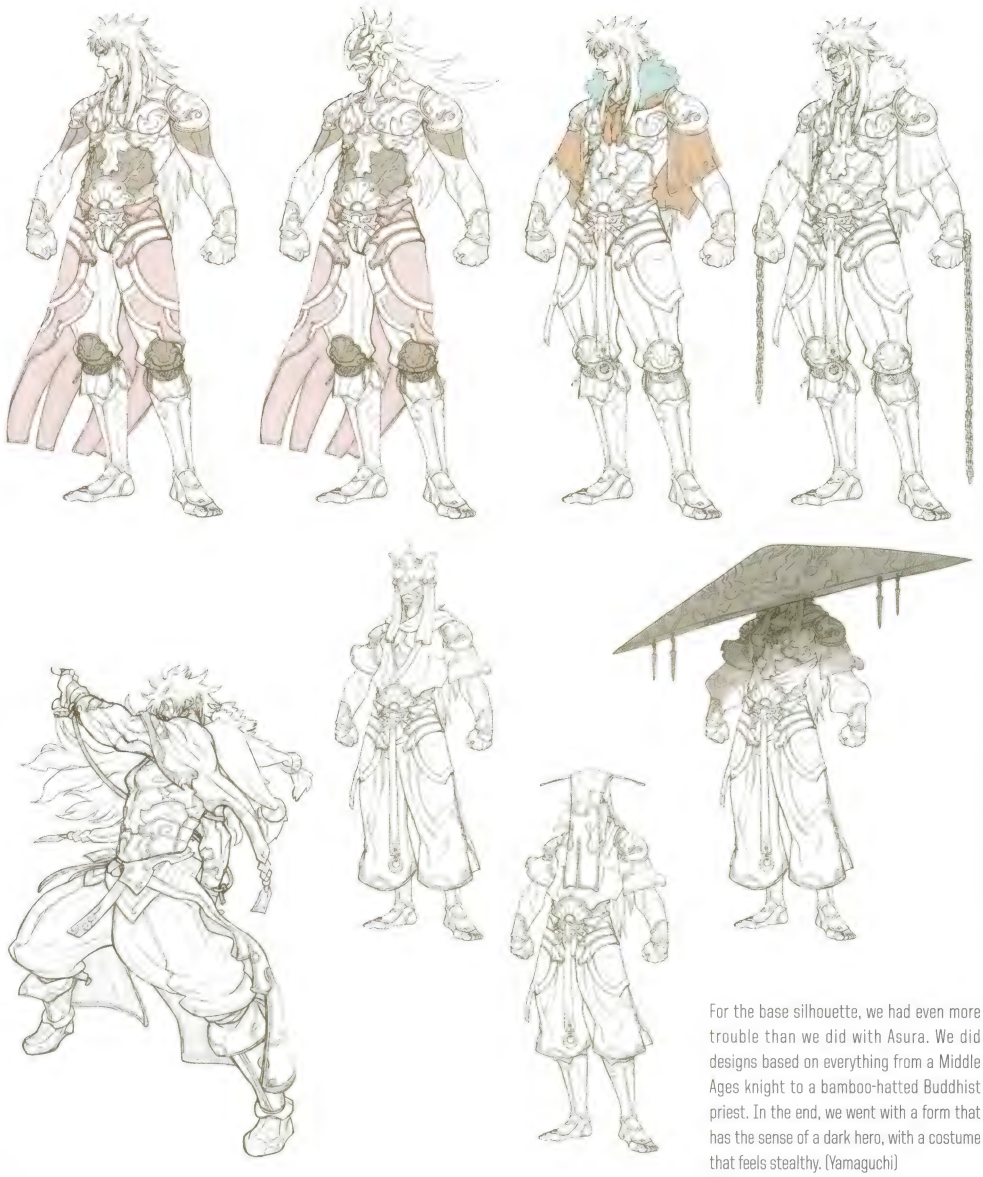
As with the face, we created many proposals for the hair. You can see us wandering off course, with things like the shaved head in there. In the end, we matched up the many proposals for Yasha's hair and face, reflecting the final Yasha draft. (Yamaguchi)

☐ INITIAL CLOTHING



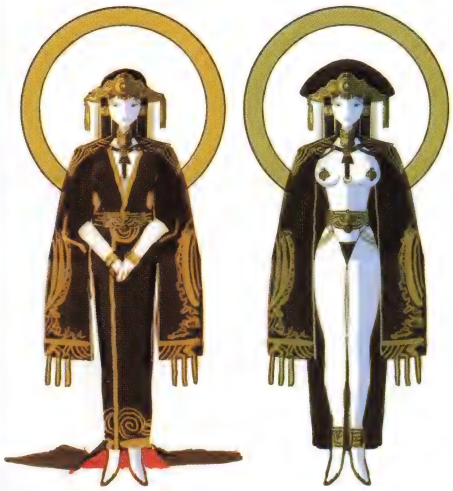


☐ IDEA DRAFTS



For the base silhouette, we had even more trouble than we did with Asura. We did designs based on everything from a Middle Ages knight to a bamboo-hatted Buddhist priest. In the end, we went with a form that has the sense of a dark hero, with a costume that feels stealthy. (Yamaguchi)

MITHRA INITIAL DESIGNS



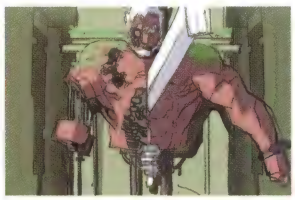
In the initial stages, the design had her older and with thinner lines than the final draft. Some of the drafts were a little excessive. (Yamaguchi)



KEY VISUALS



These images are from the very early stages. The concept was an Asia-like world in which a ninja fights. (Okabe)

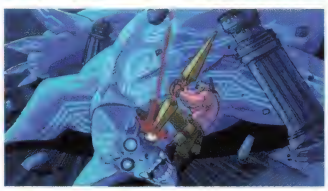
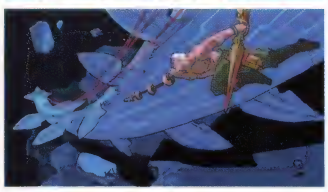
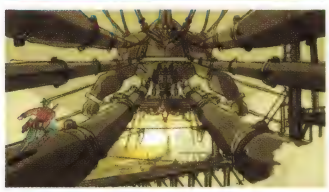
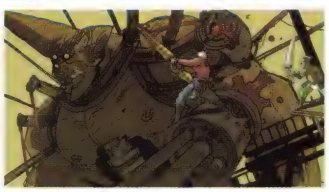


ACTION



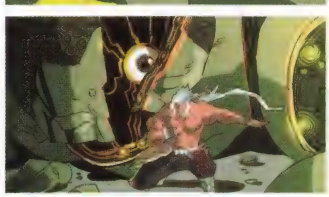
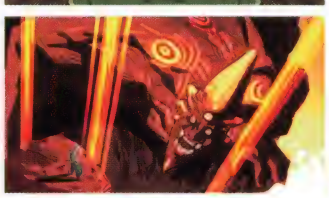










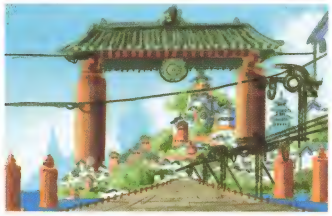
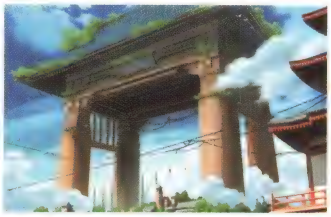
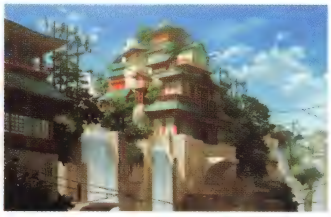
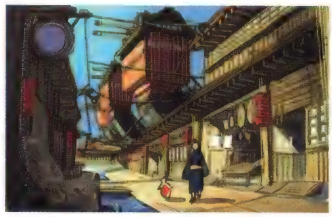


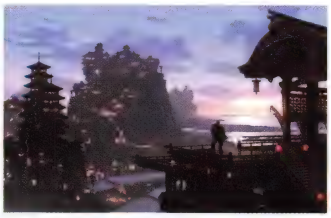


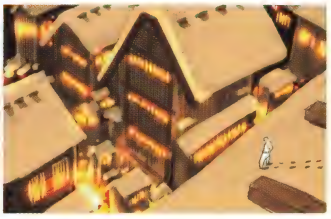
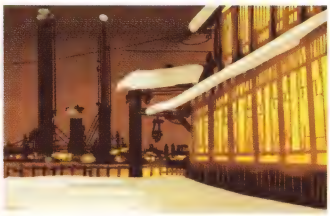
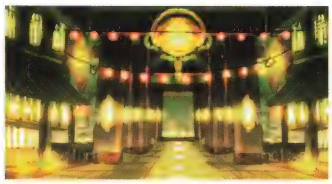
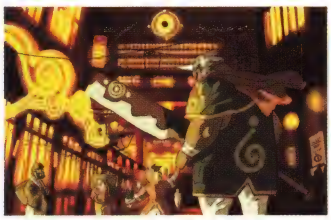


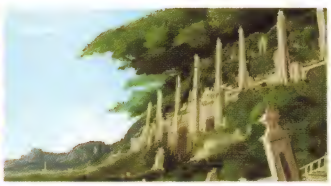
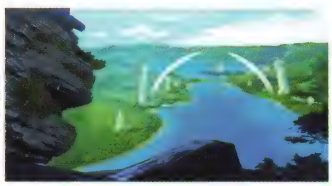
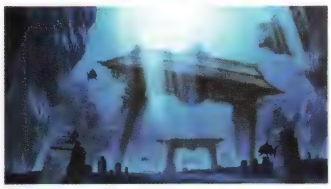
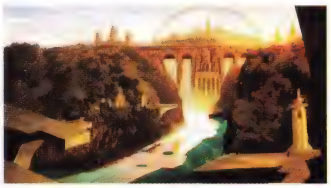
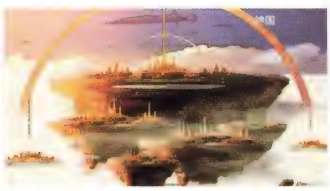
The concept here was a ninja who could make free use of puppet gimmicks, moving forward in a gameplay system that separated enemies with wires. (Okabe)

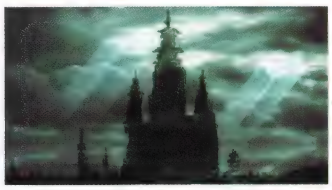
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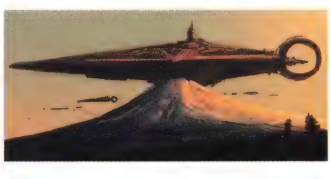





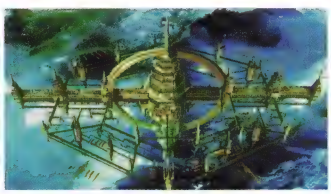
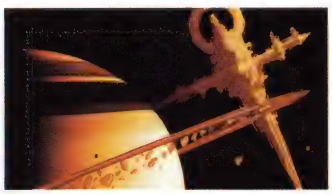
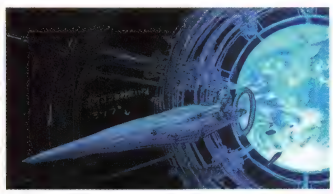



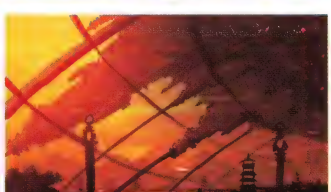
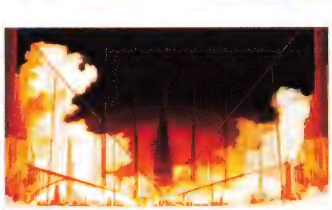
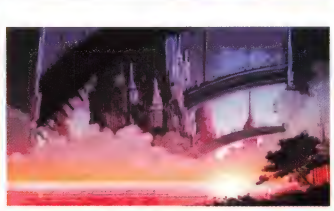
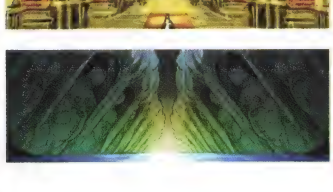
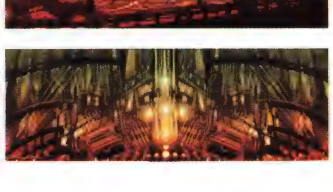






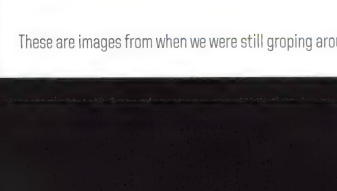
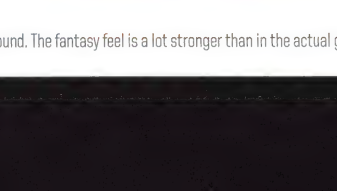
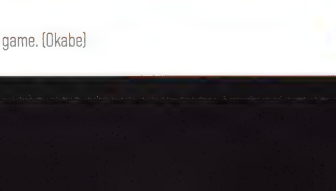










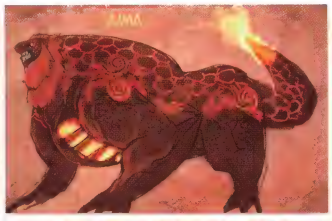






These are images from when we were still groping around. The fantasy feel is a lot stronger than in the actual game. (Okabe)

CREATURES (INITIAL GOHMA DRAFTS)



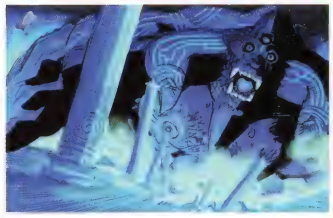
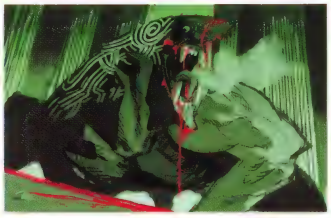
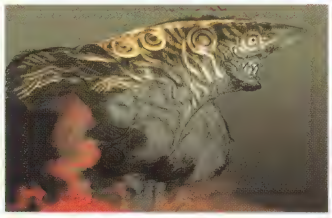
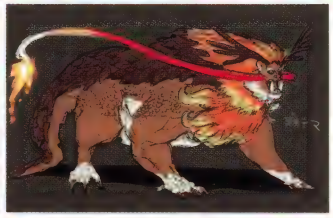


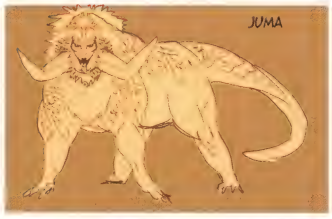


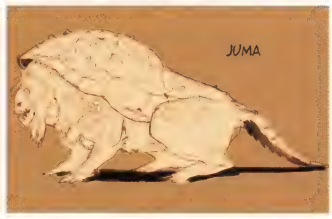


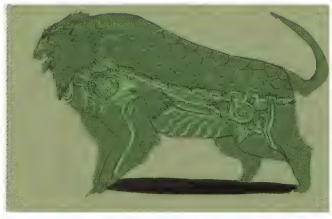
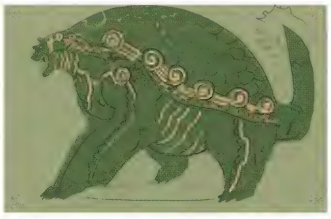


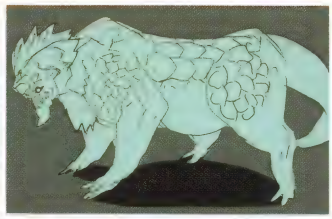


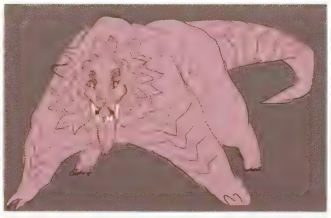
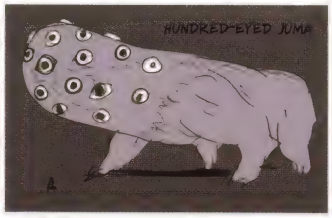





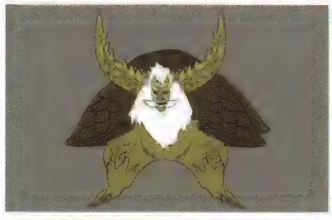



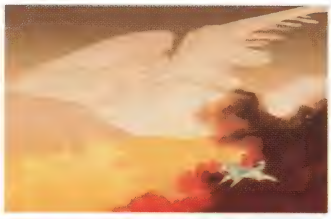
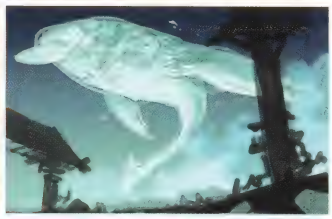
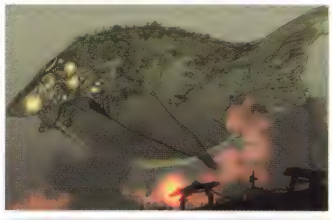


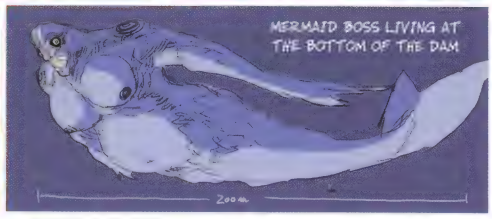






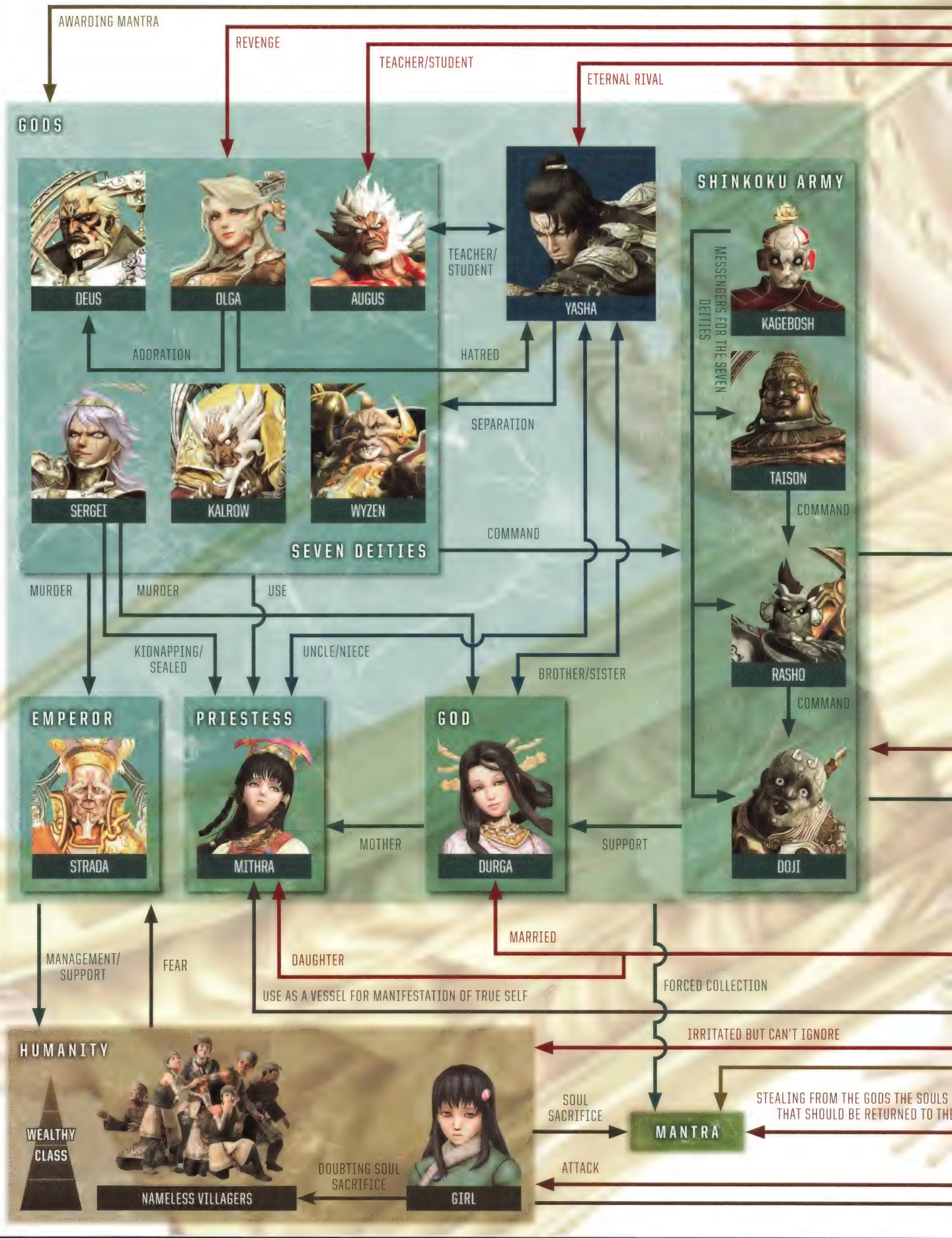


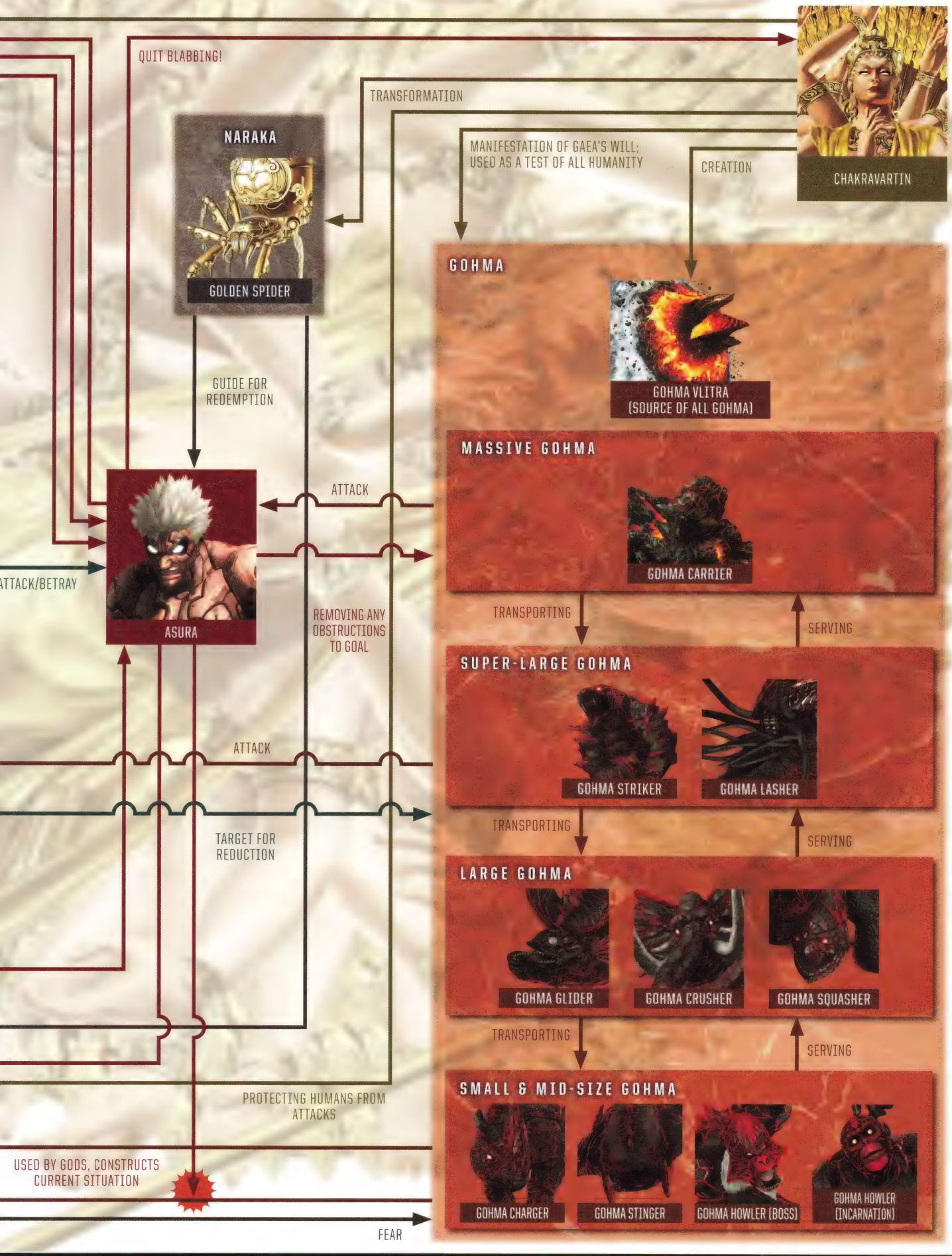


There's a lot of variety here, from things that are like monsters to things that are more like animals. These images were done in the early stages, so these designs are still from a period when we were searching for the right look. (Okabe)


CHAPTER:4
EXTRAS

ASURA'S WRATH RELATIONSHIP DIAGRAM




QUIT BLABBING!
TRANSFORMATION
MANIFESTATION OF GAEA'S WILL;
USED AS A TEST OF ALL HUMANITY
CREATION
CHAKRAVARTIN
NARAKA
GOLDEN SPIDER
GUIDE FOR
REDEMPTION
GOHMA
GOHMA VLITRA
(SOURCE OF ALL GOHMA)
ATTACK
ATTACK/BETRAY
ASURA
MASSIVE GOHMA
GOHMA CARRIER
TRANSPORTING
SERVING
REMOVING ANY
OBSTRUCTIONS
TO GOAL
SUPER-LARGE GOHMA
GOHMA STRIKER
GOHMA LASHER
ATTACK
TRANSPORTING
SERVING
TARGET FOR
REDUCTION
LARGE GOHMA
GOHMA GLIDER
GOHMA CRUSHER
GOHMA SQUASHER
TRANSPORTING
SERVING
PROTECTING HUMANS FROM
ATTACKS
SMALL & MID-SIZE GOHMA
GOHMA CHARGER
GOHMA STINGER
GOHMA HOWLER (BOSS)
GOHMA HOWLER
(INCARNATION)
USED BY GODS, CONSTRUCTS
CURRENT SITUATION
FEAR

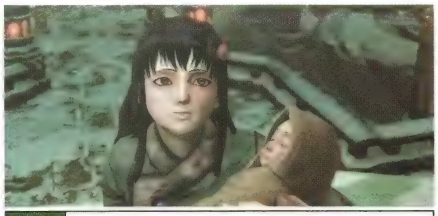
EPISODE EIGHT: WILLING SACRIFICES

☐ THE GIRL SINGING A LULLABY



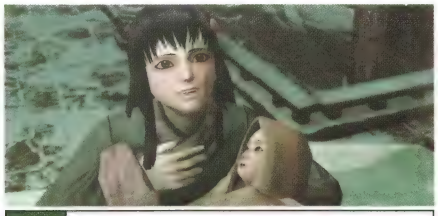
LANGUAGE	Shara ♪ .....Atooramahna ♪
TRANSLATION	Guided by the light ♪

☐ ENCOUNTER WITH ASURA



LANGUAGE	Seah, Balman!
TRANSLATION	Aah! A god!

☐ SELF-INTRODUCTION



LANGUAGE	Mithra...? No, na, Ahrya...
TRANSLATION	Mithra...? No, I'm Ahrya...

☐ ASURA WOUNDED AFTER ANNIHILATING THE GOHMA



LANGUAGE	Halma, shepahra...
TRANSLATION	Great one, guide me...

☐ MOTHER AND GIRL



LANGUAGE	Fagida! Sabashatta!
TRANSLATION	Run! They'll kill you!

LANGUAGE	Mese, Fahma!
TRANSLATION	Right, Mother!

LANGUAGE	Dahnya! Fahgiiida!
TRANSLATION	You can't! We have to run!

☐ WRATH OF THE GIRL



LANGUAGE	Ha! Temu, Balman!
TRANSLATION	How?! How is this a god?!

EPISODE NINE: THE BEST LAID PLANS; EPISODE ELEVEN: THE FINAL LESSON

☐ PRAYING FOR ASURA'S SAFETY



LANGUAGE	Altoora...
TRANSLATION	The shining of the stars...

☐ REUNITED WITH ASURA



LANGUAGE	Balman...
TRANSLATION	God...

☐ BEFORE DESPAIR



LANGUAGE	Dahnya, vahna...
TRANSLATION	It's over, this is the end...

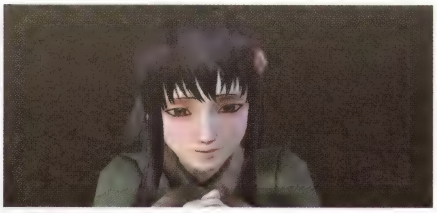
BALMANISH SITUATIONAL REFERENCE GUIDE

Situation	Human language	Meaning
Sacrificed spirit chant 1	Kuandra, ryushai.	We are grateful for your divine protection. Please use my life.
Sacrificed spirit chant 2	Ohmanya, sehohray, sohmaryanu...	My lord in the heavens, I give you my life.
Sacrificed spirit chant 3	Kyeritee, sabaka.	Mighty lord, cursed lord.
Sacrificed spirit chant 4	Panshara, kurik.	Please protect us. We offer you our lives.
When sacrificing oneself to the aid of the Shinkoku Army	Ahmasha, sohtee, sabaka...!	I am going to Heaven...!
	Balman! Shipahra!	God! Guide me! / My Lord God! Please guide me!
When the gods appear	Ahru, Balman...!	The gods have come...!
	Ariah, Balman...!	The gods are descending...!
Calling out to the gods	Seta, Balman...!	Oh, the gods...!
	Balman!	It's our lord god! / God...! / My god...! / The gods...! / My lord god...!
Calling out to a named god (e.g. Asura)	Balman, Asura!	My lord Asura!
Prostrating before the gods	Shahe!	Ha ha!
	Shahah!	Ha haa!
When appreciating the mercy of the gods	Amurarid...	You fill us with awe...
	Soray, amurarid...	This is awe-inspiring...
	Fahrikam...	You fill us with awe...
	Manah, shahnya...	How awesome...
	Mansh, shahbatee...	You fill us with awe...
	Ridrid...	Amen, amen...
	Ru, fahrikam...	Awe-inspiring...
When giving thanks to the gods	Nir, fahshohra...	Thanks to you...
	Fehshohra...	Thanks to you...
Against the wrath of the gods	Ahcham shipahra!	We must ask forgiveness!
	Amrarid?!	They're angry?!
	Vajka, sohtee...!	This is terrible!
	Sahdamree, yohjura...!	What on Earth is this...!
	Sara, mastee, shankta...!	What is happening...?!
	Shipahra... Shipahra!	Forgive us... Forgive us!
	Sohtee!	Terrible! / This is terrible!
	Soray, mazna...!	This is terrible!
	Daoh, sahda, fahshora...	I wonder what has happened...
	Nanta, savara...!	Why on Earth...?!
	Nanta, sohgirya...	What is this wrath...
	Farka...!	Why...?!

Situation	Human language	Meaning
Against the wrath of the gods	Mese, amrarid?!	Hey, are you mad?!
	Rah! Sohtee...!	My goodness, this is terrible...!
When seeking help from the gods	Ashata!!	Have mercy!!
	Ashota, vahnyara...	Please protect us...
	Vahnyara, vahnyara...	Protect us, protect us...
	Kashona, somaesara!	Please, please help us!
	Kashona!!	Help!!
	Balman!	God!
	Fahd! Fahd!!	Protection! Protection!!
	Farka, manasadatee!!	Please, please help us somehow!!
	Mesena! Manasadatee!!	Please, please help us somehow!! / Please watch over us!!
	Mesena, mashehda!!	Please watch over us!!
Faced with a natural disaster	Ashutra, ma, sohgirya!!	This is the wrath of the heavens!!
	Amasha, baisabaka!	This is the wrath of the heavens!! / The sky is angry!
	Sakto, amasha...!	The wrath of the heavens...!
	Sakto, ma, shahtra!	This is the wrath of the heavens!!
	Balman! Balman!	God! God!
	Balman, amrarida?!	Are the gods angry?!
	Ma, sohgirya...!	We've earned their wrath...!
Faced with an evil omen	An, sakanee?!	What is that...?!
	Sebehteh, hahsra...	Something is about to happen...
	Soray, amra?!	What the...?!
	Da, hahma!!	That's strange!!
	Maruhaneebe!!	Look! What is that?!
	Mese, fagida!	We have to get away from here!
	Ruba! Sanshatra...!	Look! The clouds...!
	Ruba! Shanya!	Look! What is that?!
	Ruba! Ruba! Ansakanee!!	Look! Look! What is that?!
Calling out to others about the evil omen	Ama shabatee!	Something's coming!
	Vahmar!! Gohmara!	A disaster!! It's a disaster!!
	Kamdareh, gohmara!!	A disaster!! It's a disaster!!
	Kuha, nyahr!	Everyone, come here!
	Gohmara! Shabatee!!	A disaster! Come!
	Gohmarah!! Gohmarah!!	A disaster!! A disaster!!
	Sohtee! Sohtee!	It's terrible! Terrible!

EPISODE TWELVE: GODS OF DEATH

☐ THANKING ASURA FOR SAVING THE VILLAGE FROM DANGER



LANGUAGE	Fahshohra! Balman!
TRANSLATION	Thank you! God!

☐ THE GIRL WORRIED ABOUT INJURIES



LANGUAGE	Charut, gahnishatta...
TRANSLATION	You're hurt badly...

☐ ASURA TO THE VILLAGE?



LANGUAGE	Amasha, sohtee, sabaka.
TRANSLATION	If we went to the village... But...

☐ THE GIRL'S DECISION



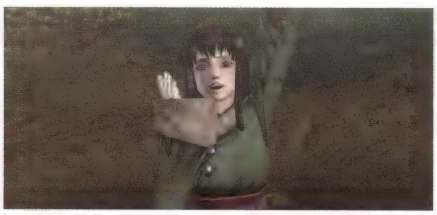
LANGUAGE	Kuha, virut! Arit, ryuushai!
TRANSLATION	Come to the village! We have to treat your wounds!

☐ INVITATION 1



LANGUAGE	Rakta!
TRANSLATION	This way!

☐ INVITATION 2



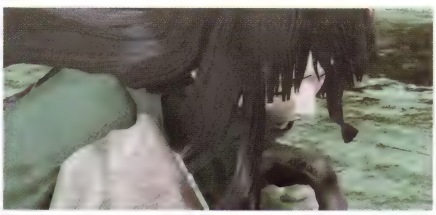
LANGUAGE	No... Rakta, Balman!
TRANSLATION	Where are you going? This way, God!

☐ THE GIRL'S ALARM 1



LANGUAGE	Hardra, vahna!
TRANSLATION	A sign of the end times!

☐ THE GIRL'S ALARM 2



LANGUAGE	Kuharit, gohmara!
TRANSLATION	It's useless just praying!

☐ RESIGNATION



LANGUAGE	Rahkritt...
TRANSLATION	Let's go...

☐ ENCOURAGEMENT



LANGUAGE	Daya, shittapa!
TRANSLATION	Hold on, boy!

LANGUAGE	Sama, shinba, kashorehya!
TRANSLATION	Come on, we have to run! You can do it!

Situation	Human language	Meaning
Reaction to the Gohma	Vashneeeeeeh!	What is thaaaaaaah!
	Gohmara! Fagita!	Monsters! Run!
	Shehraaaaa!	Nooooooo!
	Johna, fagida!	Monsters! We have to run!
	Tafah, gohmara!	Monsters everywhere!
	Fagida! Gohmara!	Monsters! Run! / Monsters! Get away!
	Fagida! Fagida!	Monsters! Monsters!
	Rid! Famah!	I'm scared! Mommy!
	Riddddddd!	I'm scared!
Despairing in the face of the Gohma	Ahch. kapahcha!	It's going to eat me!
	Sabashatsta!	It's going to kill me!
	Shipahra! Shipahra!	Guide us! Guide us!
	Johna! Srehta!	It's over! It's going to kill us!
	Johna...!	It's all over!
	Soreh! Rindam!	It's over! It's going to kill us!
	Soreh!, sabashatsta!	We'll be sent to hell! We'll be killed!
	Danya! Sabashatsta!	It's over! It's going to kill us!
Talking to people on the verge of death	Ahra.. Yohju... ra...	Open... your eyes...
	Ajota, vahhara...!	Darling, you have to...!
	Amrasada, jahta...	I'm going with you...
	Amo, dahnya...	I hate this...
	Ohuraaaaaa!	Get uuuuuup!!
	Sapa, agdanya!	Come on, stay with me!
	Samanta, dahatee!	Wake up, Daddy!
	Samat, fagida!	Get up! We have to run!
	Shinba, da, soomiya!	We'll go to Grandfather's!
	Dahatee... Dahatee!	Darling... Darling!
	Fama.. Fama...	You... You...
	Mese, samaht!	Come on, wake up!
Fatally wounded by the Gohma	G-Gavaa...!!	G-God...!
	Shehraaaaa!	Nooooooo!
	Oa...nya...	I... can't...
	Dah...sha...	It... hurts...
	Nadaaaaaaaah!	Nooooooo!

Situation	Human language	Meaning
Giving warnings	Amra, jahta...	Don't look...
	Danya, ruba...	You can't look...
When worried	Een, sohtee...	I hope they're okay...
	Shuutara, Balman?	God, what's wrong?
	Sehbehteh, hahsra...	I hope nothing's happened...
	Manasadatee...	I hope they're okay...
	Mannya, shahhara...	I hope no one gets hurt...
	Munha, sarishahahra...	I hope nothing's happened...
	Rannya, mari, shahhera...	I hope nothing's happened...
Sudden reactions	An...?	Huh...?
	Ohu...	Huh?!
	Seta?!	Huh?!
	Sha?!	Huh?!
	Fah?!	What?!
	Ha...?	What...?!
	Reh?!	Hm?! / What?!
	Roh...?!	What...?!
Other	Ajuna! Ajuna!	They've gone! They've gone!
	Amra, june...	I'm going back...
	Kashorehya!	You can do it!
	Sahma, shada?	We're not having the festival?
	Sama, ajuna!	Okay, go!
	Nanta...	What...
	Fama! Fama!	Mom! Mom!
	Famah! Famaaah!	Mommy! Mommyyyy!
	Faraaaah!	Sister!

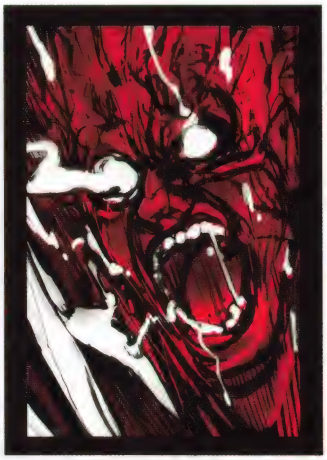
E-CAPCOM LIMITED EDITION "HEAVEN" PREVIOUSLY UNPUBLISHED COMIC ART

CHAPTER ONE: ASURA











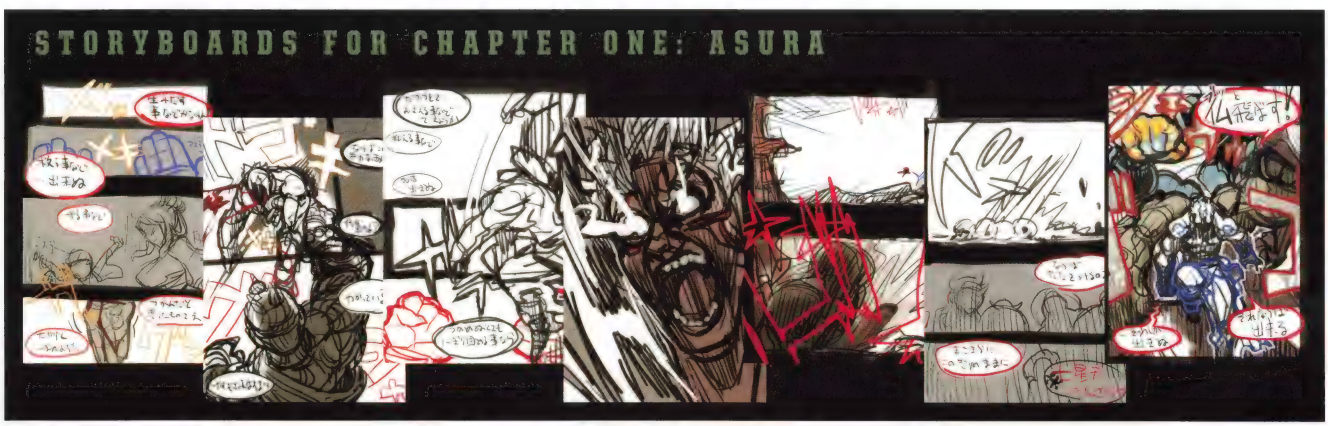






Chapter One depicts the origin of Asura's wrath. The comic incorporates scenes like this all over the place, allowing the reader to get a glimpse of the starting point for Asura's thinking. (Yamaguchi)

STORYBOARDS FOR CHAPTER ONE: ASURA













Chapter Two shows Yasha choosing the Cause as a god, even as he is shaken by the gap between the Cause and his own hidden thoughts. He makes a strong impression in the way he pushes his own feelings down under his mask, symbolizing the peak of his grief. (Yamaguchi)

STORYBOARDS FOR CHAPTER TWO: YASHA







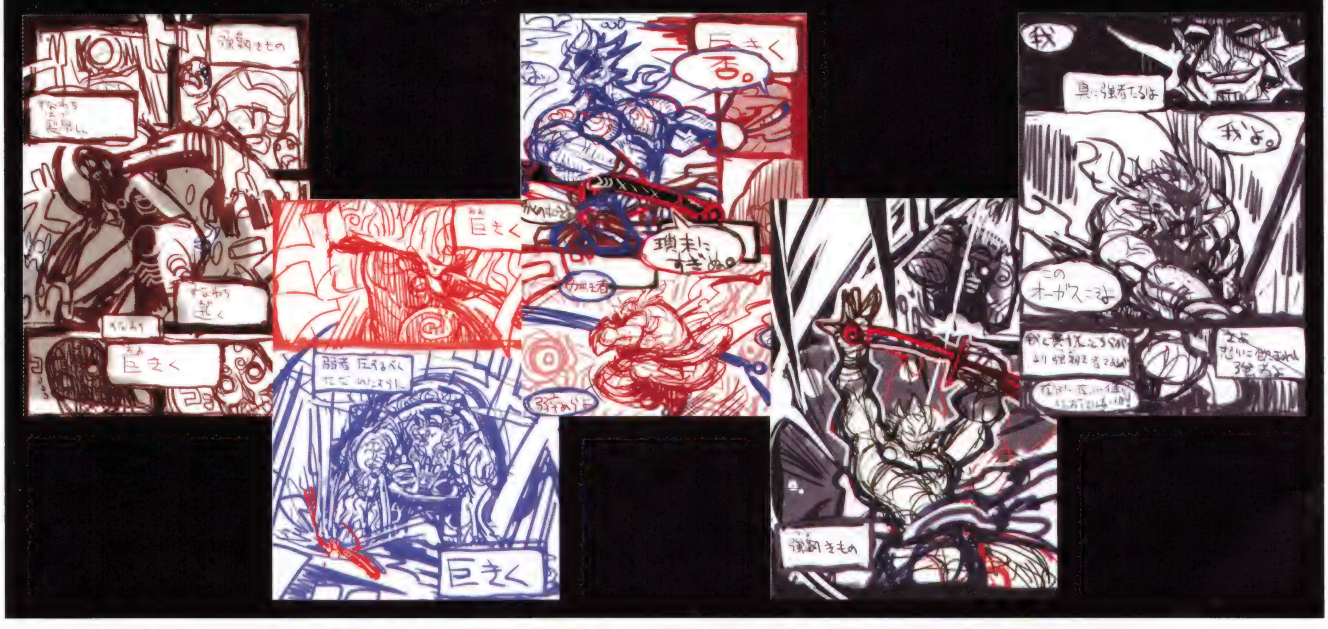






Chapter Three gives us Augus's "survival of the fittest" point of view in the world of Asura's Wrath. As the story of the exceptionally strong unfolds, we see that Augus is truly the God of War itself as he takes on a giant Gohma. (Yamaguchi)

STORYBOARDS FOR CHAPTER THREE: AUGUS









Chapter Four focuses on Kalrow. In the game, he doesn't have any fight scenes, so it's here that his mastery of the sword is revealed. (Yamaguchi)

STORYBOARDS FOR CHAPTER FOUR: KALROW



SIX-ARMED VAJRA ASURA SPECIAL FIGURE GIVEN TO SELECTED BUYERS OF THE E-CAPCOM LIMITED EDITION ASURA'S WRATH, "HEAVEN"



☐ ORIGINAL T-SHIRTS



☐ TOKYO GAME SHOW 2011 STAFF T-SHIRTS



☐ COMIC VERSION ANNOUNCEMENT (KADOKAWA SHOTEN)



☐ ASURA'S WRATH MANGA VOLUME ONE COVER (KADOKAWA SHOTEN)

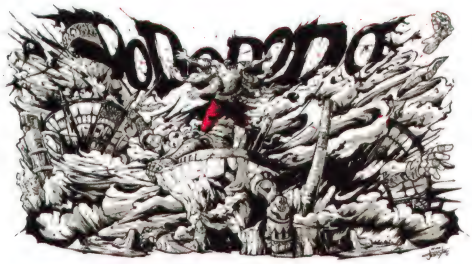


WRATH ILLUSTRATION CONTEST TOP TEN ENTRIES

☐ JAPAN



☐ JBSTYLE



☐ FRANCE



ANON

☐ MICHIKO UMEZAWA

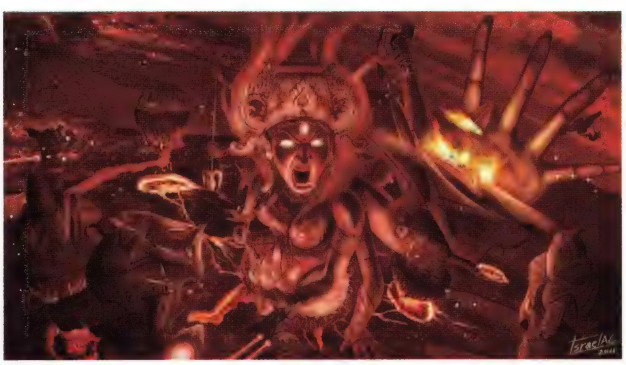


Clement Richard



Khammy Vilaysing

☐ SPAIN



ISRAEL ALVAREZ CARRION

☐ ITALY

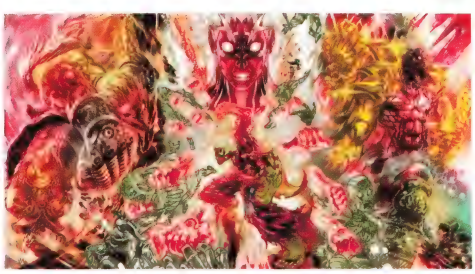


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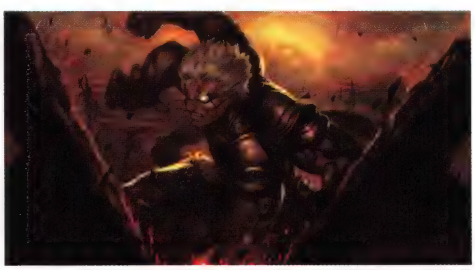
☐ UNITED STATES



JEFF



I-DAWB



DAVID

FIRST-HAND CONNECTIONS ACTION: CREATOR DISCUSSION

STAFF INTERVIEW

THE EXCITEMENT HASN'T DIED DOWN IN THE LEAST SINCE THE RELEASE OF ASURA'S WRATH. WE INVITED THESE THREE CREATORS AS REPRESENTATIVES OF THE TEAM THAT GAVE BIRTH TO THE GAME, AND HAD A FRANK DISCUSSION ON THEIR THOUGHTS ABOUT THE GAME AND THE SECRETS BEHIND ITS PRODUCTION.





CREATOR

KAZUHIRO TSUCHIYA

A producer at Capcom. Tsuchiya has worked on the portable version of Fate/unlimited codes, among other titles. Together with Matsuyama, he was active in promoting Asura's Wrath, and his iconic "wrath" pose has become familiar to many who follow video game news.



CREATOR

HIROSHI MATSUYAMA

President and CEO of CyberConnect2, Matsuyama worked as the executive producer on Asura's Wrath, and exercised real wisdom behind the scenes as the person in charge of it all. Fans feel close to him, even going so far as to give him the nickname "Piroshi", and he's also known for his public blog.



CREATOR

SEIJI SHIMODA

A producer and director in the development division at CyberConnect2, Shimoda worked as the director on Asura's Wrath. He astounded fans and industry insiders with his unprecedented approach of including the experience of a real drama in a game.

THE REACTION AFTER RELEASE WAS AS EXPECTED

It's been about three weeks now since Asura's Wrath was released. I'm sure you must have gotten a variety of reactions from players now that you've released this new type of game out into the world, with its continuous and dramatic hands-on action. How is it being received? Can you tell us about the feedback you've been getting?

Tsuchiya: In the course of development, we naturally anticipated that there would be a mixed reaction because we were doing something that had never been done before. In particular, the three of us kept talking about how we were going to get serious criticism while receiving high praise at the same time. But I think that's the fate of anything new. And it really did end up exactly like we thought it would, didn't it?

Matsuyama: To the letter. Exactly what we expected. (laughs)

Tsuchiya: Broadly speaking, I think there have been a lot of people making positive comments about how they were able to have a totally new experience, as well as confused comments about how the game's different from what they imagined.

Could you tell us a little more about how the game was different from what those people were imagining?

Tsuchiya: For instance, before the game went on sale, we announced that the hero Asura was completely backed into a corner, but then there is a huge turnaround. And there were some people who were interested in Asura's Wrath based on the premise that it had to be a standard action game; which is to say simple action, I guess. There are stages, you fight the little guys, you defeat the stage boss, and then you move on to the next stage. And I guess some of the people who had made this assumption were confused by the fact that the style of the game was not what they had been expecting. But even from those people, the fact is that we are getting a lot of positive comments, like "It works as it is" or "It's different from what I was expecting, but I never thought it could turn out like this."

I see, right. So could you maybe discuss the positive comments a little more?

Tsuchiya: I think Japanese people in particular really respond to this, but you often get that sense of anticipation like you just can't wait for next week with weekly manga serializations or weekly drama series on TV. In the case of weekly manga serializations, they'll just do a battle for several weeks. At a certain point, the hero will snap and the ending will try to make you look forward to him powering up so that you anticipate that things will probably wrap up the following week. But even with that expectation, you don't know how the hero's going to win the next week, right? I feel like you usually want to see the details of that victory right away, and we've had a lot of people saying that Asura's Wrath has made them feel like that. Our approach to our customers has been totally different from that of conventional action games. And I think we've had a lot of reactions where people are kind of surprised that you can do this kind of thing in a game too. We've also had a lot of people saying that they really felt the drama and the story.

Shimoda: There were some people on Twitter writing about the gameplay, and one person wrote, "I'm on Episode 5 now. I'll do one more episode and then I'm off to bed." And then that person wrote, "I can't sleep like this. Just one more episode and then bed." And when I followed this person's timeline, I saw that she kept playing until she had finished it. People are really enjoying the game the way we intended, which is just such a great thing.

Matsuyama: The story, the passion, the sense of scale, we've been getting really strong praise for these things. Using the medium of gaming, we've created a drama that you can really dive into, so I think comments like that are exactly what we were going for.

DLC ANIME AND NIRVANA OBJECTIVES

About the animated Episodes 11.5 and 15.5, and the Part IV: Nirvana pack, when in the development period did you start thinking about the idea of providing these to players as downloadable content?

Matsuyama: Hmm, I suppose it was in the middle of everything.

Tsuchiya: Yeah, I think it was around then. We decided right at the beginning to go ahead with a dramatic style. Along the way, we got to discussing what would be fun to do precisely because we were going with a dramatic style. And it seemed to us that in dramas - in manga, anime, and other things - there's often the development that although something seems one way on the surface, it's actually something else underneath. We talked about how it would be interesting if we could do something like that, and we got carried away and decided to do it. Was it when we went overseas that we talked about this? Or was it in Hakata?

Matsuyama: It was in Hakata.

Tsuchiya: What got us excited about doing it was when Matsushima suggested that we do this kind of side story as an animation. He said, "The truth is, I haven't mentioned this to the staff who'd be doing the work, though." (laughs) And Fukuda*, who was also there, his eyes narrowed with suspicion. He made this face like, "What are you saying, boss?" (laughs)

*Norikatsu Fukuda from CyberConnect2, in charge of the music for Asura's Wrath.

Matsuyama: He did have this "Huh?" look on his face, didn't he? (laughs)

Tsuchiya: Matsuyama basically said that we could lean on the same style and passion we had used for the rest of the game, and that we could go ahead with CG and do the same images, but that it wouldn't turn into something going beyond what the customer imagined. And since we did want them to be surprised, to be delighted, Matsuyama went ahead and suggested that we do it as animation. At that time, I remember thinking, "Right. Just where is this guy's head?" But it wasn't simply that we would make an animation. We decided that if we were going to animate it, we were going to do it with the best staff in Japan.

Matsuyama: That's right.

Tsuchiya: He said at the same time that he wanted the quality to be especially apparent, and in that moment, Matsuyama had already decided on the staff in his heart. He had ideas for the director, the performers, the creators, the personnel in charge. And as it turns out, we managed to realize the project just as he imagined it. They got back to us with the answer that it sounded like an interesting idea and that they wanted to get to work on it right away. Naturally, Shimoda, who was in charge of things on the ground, probably had a slightly different impression of the anime format. (laughs)

Shimoda: Actually, I was the one urging Matsuyama on.

Tsuchiya: Oh, is that how it was? (laughs)

Shimoda: It was. It was all as I had planned. (laughs) I thought that when we announced to our players that as an addition, we had these hidden episodes, that they would be surprised and also see the fun in the idea of being able to do something like this. As a body of work, Asura's Wrath is inspired by the kind of drama you used to only be able to enjoy in anime and manga. And since Asura's Wrath gives you a taste of that pleasure in game form, there was also a sense of anticipation, like what would happen if you put some anime into the middle of a video game drama. In the end, I think it works as a nice element.

Please talk about the chain of events leading to you asking Studio 4°C to do the animation for Episodes 11.5 and 15.5.

Matsuyama: Asura's Wrath is done in a dramatic style, and is an extremely fiery work. By building the game with the latest in computer graphics, we managed to create a drama game that allows you to experience the passion inherent to this type of experience. So if we were going to put additional episodes into the game using animation, who would be the company making the highest-level animation, an animation company that is the pride of Japan? Who would win that fight? When I spoke with Tsuchiya about it, he said that he didn't know whether they would be able to do it, but that he was thinking of reaching out to Studio 4°C first. We love Studio 4°C, and we have a history with them in that they've done work for us several times now, so I went directly to them and laid out the concept. Naturally, this was before Asura's Wrath had been announced. I told them that we wanted to surprise the world with the animation techniques Japan is so proud of, and that we'd love for them to just go crazy with it for that reason. Studio 4°C has done a bunch of things, like The Animatrix, Tekkonkinkreet, and Spriggan; it's a company that has carved out a place for itself in history one work at a time. Somehow, Ohira* and Nakazawa* made time for us. They promised us right at the start that they would get the best personnel together and make animation to shock the world.

*Animation director Shinya Ohira, in charge of direction, art direction, and character design for Episode 11.5. He has also continuously been involved in Studio Ghibli films.

*Animation director Kazuto Nakazawa, in charge of direction and main character design for Episode 15.5. He is known for having worked on the animated part of the film Kill Bill.

Shimoda: When we got the final staff list, it wasn't just one or two people that made us go, "What? You got this person?!" There were really a lot of them. (laughs)

Tsuchiya: I felt like when the players found out about this staff, they would be saying it was like an "All Japan All Stars" team, or some kind of dream team. For the main game, we got Ichiro Itano to direct the special performances for us. So there was Itano, there was Ohira, there was Nakazawa... It was really amazing, a team out of some kind of dream.

About the Part IV: Nirvana pack, when I first heard that the final conclusion to the story would be in the DLC, I felt like you were adopting a fairly bold way of doing things. What kind of reaction were you aiming for?

Matsuyama: The idea for this was the way that, sometimes after a drama or anime series ends its run on TV, the following episodes will be done as movies or OVA. This was that pattern. So the game itself is complete the way it is.

Shimoda: Right. First of all, we decided to finish it up at 18 episodes. And then, once you've been satisfied with that, there's Nirvana. For example, with a drama shown on TV... as a general rule, you have to wait one week to watch one episode, right? I think that this is part of the enjoyment; you have this feeling that a week is too long to wait, but that week also gives you time to imagine what will happen next in the story. Also, when the story's finished, we leave a kind of hook there to give the player the sense that there's something beyond that ending. And just when we've fanned that feeling of anticipation, making you wonder when we'll do it and how it will all end, there's Nirvana. Right now, I think it's a time for having people wait.* Since

we're doing this in the style of a serialized drama, we wanted players to get a taste of the pleasure of waiting, the pleasure of imagining. That was our aim.

*The date of this interview was March 16, 2012.

THE CREATORS' FAVORITE EPISODES

Looking back on the entire story, are there any scenes that made a particularly strong impression on you?

Tsuchiya: Since I've obviously been staring at Asura's Wrath since we first started to squeeze out the scenario, I'm emotionally invested in every episode, but the part I like the best - the scene that fans the flames within me, in line with the theme of wrath - is the one-on-one fight between the hero Asura and his former mentor Augus. You're going from Episode Ten to Eleven, but I think that the Augus battle is the most striking of all of Asura's battles with the Seven Deities. This is because Augus himself, unlike the other Deities, is just a strong man who basically just wants to fight strong opponents. Episode Eleven is essentially a story where, rather than focus on his objectives as a Deity, Augus is checking the true strength of his former student Asura, whom he must defeat... and then they both put their objectives aside and simply try to kill each other. And it's not that they suddenly start fighting; they go to the bathhouse in Episode Ten, they're all "So should we have a go at each other?", they stand at the same time, and then the resolution happens in Episode Eleven. I like the way this flows. I'm already the type of person that likes passionate stories, so the flow of these two episodes really hits home for me. I also particularly like the back-and-forth they have in this fight.

What about you, Matsuyama?

Matsuyama: If we're looking back at the whole story, I guess it would be Episode Eighteen. It's the last episode in the core package. With the setting for the final battle being the center of the earth, the sheer scale itself is unheard of. There are also so many things that happened to both Asura and Yasha in the 17 episodes leading up to this battle. I also like the exchange between them when they see the final enemy. There's the bit where Yasha says something like, "It resembles you in its wrath." And Asura's reply to that is that he's the stronger one... I think the character of Asura had to take 18 episodes to become complete to get to that conclusion. The whole performance, everything, was even more perfect than I could have hoped. I think this kind of sympathy is really essential before the final battle. When you reach that point, and he says "I'm stronger". (laughs) Like, is this that kind of fight? (laughs)

Tsuchiya: That guy definitely would never say something like, "I'll defeat him and save the world, you'll see." (laughs)

Matsuyama: Right, exactly. (laughs) This is Asura's Wrath. (laughs)

Shimoda, how about you?

Shimoda: The scene I like the best is in Episode Twenty-Two, when Asura just stands on the end of that giant rocket. Way back at the very beginning of the project, when we didn't even have a script, we wanted to at least have this picture. Back then, we had no detailed designs for Asura, so I just made an imageboard with this symbol of passion, just this angry man riding silently on this incredibly enormous enemy alone. And we finally got it in there in the very last episode, Episode Twenty-Two. Asura's reason for taking action is wrath right up until the end,



but this wrath was not for the purpose of saving the world, like Tsuchiya and Matsuyama said before. It's the other side of his desire to keep his daughter safe; Asura is one man taking this wrath welling up inside him and throwing it against this creature Chakravartin, who has been controlling the world behind the scenes. I think this scene is the one that perfectly encapsulates all this romance of a man who has his own deep-seated convictions.

A UNIQUE IDEA THAT PERSISTED FROM THE INITIAL DEVELOPMENT PERIOD ALL THE WAY TO THE FINAL PRODUCT

In the initial manuscript, there was an illustration depicting Asura and Chakravartin in a modern style. At that time, what kind of directionality were you working with?

Shimoda: The theme of wrath was there from the very start. That illustration was something drawn for a particular system, and that system remains in the final game in a different form. During development, we came to realize that after you had fun with the intense passion of a particularly wrathful chapter, you would also need a way to relax afterward. Wrath is a violent emotion, and in terms of film too, it ends up being fairly dizzying. If we showed that nonstop, players would definitely get tired, and they would become numb to Asura's emotions. So there was the suggestion that we periodically insert calming kinds of scenes after letting some of that wrath out, and one of those scenes is the "mysterious bar" illustration (seen above). In the bar we see this character Thompson, a manifestation of Chakravartin who influences the story. Incidentally, Thompson's image was modeled after Richard Attenborough*. For some reason, the souls of this mysterious old man and Asura - a man fighting in a science fiction



Buddhist world - would be called to the mysterious bar, and there would be an intermission to recap the story up to that point... In the end, though, we decided that the hurdle for this idea was too high, and we shelved it. Rather than getting a new perspective on the story, the player would just be confused; it would have just ended up being noise getting in the way of the central drama. But the idea of varying the storytelling tempo a bit is still in the game in the form of the "Next Episode" summaries as well as the intervals telling the backstory of the world Asura lives in.

*A film director, producer, and actor who won the Academy Award for the 1982 film Gandhi, which he directed.

DESCRIBING EACH OF THE EIGHT GUARDIAN GENERALS WITH A SINGLE WORD

You defined the true natures of the Eight Guardian Generals with one word for each general. When did you decide on these?

Tsuchiya: It was fairly close to the start, wasn't it?

Shimoda: You're right, it was.

Tsuchiya: We decided on the wrath theme at the start of development. I remember that about a week after we made that decision, Matsuyama and Shimoda proposed a way to depict this theme.

Shimoda: In portraying this emotion of wrath, we allocated different feelings for each of the Seven Deities. We thought that if there were contrasting emotions, the wrath would be more clearly understood. Establishing a theme that allows each character to be expressed with a single word allows players to get a better understanding of the characters. For instance, if we spelled it out in the drama like "Kalrow's this kind of guy, he's sly like this," it might make the player feel like the pacing is not very good, so we wanted to give the player that idea right from the start, where they can see at a glance, "Oh, he's crafty, or he's the type to act without showing his hand." So Kalrow's word is "sloth". If the enemy characters are easy to understand, it's easier to sympathize with the hero, like "I'm going to make Asura kick his butt."

ANIME CHARACTER DESIGN OFFER

The characters in the DLC anime episodes seem a little different from their normal CG versions. Is this the result of requests you made on your end?

Shimoda: In the offer we made to Studio 4°C, we said nothing about not changing anything. First, after they had looked over our designs, we actually talked to them and asked them to change the designs to make them easier to give motion to. Asura's Wrath is done in CG and portrayed as fairly gorgeous and detailed, in a way that suits a Buddhist world, but depicting all that in animation... naturally, they have to make it all move and draw it all out panel by panel. That clearly is not feasible in terms of the amount of work it would entail, and with animation, the characters' depictions come not from this kind of textured feel, but rather the changes in their silhouettes, the changes in their overall shapes, and their various feelings and movements, so we absolutely believed that it was best to change the designs to suit the animation medium, which is why we did ask Studio 4°C to change them.

Tsuchiya: Episodes 11.5 and 15.5 are completely different, after all.

Shimoda: They are different.

Matsuyama: Because they were directed by different people, and we all have different tastes.

Shimoda: Asura's color also changes depending on the scene.

Tsuchiya: You're right, it does.

Shimoda: They did that so that the temperature of his wrath would come out naturally without them explicitly saying it.

Matsuyama: Since Episode 11.5 is them fighting the whole time, the first proposal we got from Director Ohira was that he wanted to change Asura's color with each cut as the animation advances. The game itself was made with CG, so there are a lot of adornments, a lot of details, right? So he wanted to put the fire ahead of the detail. More than anything, we were hoping to amaze the people who saw it, so the order from up top was not to worry about details at all.

THE CREATORS' FAVORITE CHARACTERS

Can you tell us who your favorite character is?

Shimoda: When I'm talking with the staff, I often say it like this. Thinking of Asura and Yasha as one character... Who I particularly like is the character created by the relationship between these two. In depicting the part of Asura that is his wrath, we can't quite get to the true nature of his wrath when we just show Asura. But by looking at Asura through the eyes of Yasha, his rival standing in opposition to him, I think the entirety of Asura is shown. I think the idea of the rivalry between Asura and Yasha being impossible to overlook comes from this relationship. In the end, when we see the true, dramatic nature of Asura's wrath, and we're



shown the heated development leading up to that, this rivalry and relationship with Yasha comes to the fore. Then, just like Matsuyama said earlier, that line at the end of Episode Eighteen, "I'm stronger," just comes out naturally. I think I would recommend these two because of the human relationship that is the abstraction of this drama.

What about you, Matsuyama?

Matsuyama: I guess it would be the human girl Ahrya. It's not shown in the story, but she introduces herself in the Balmanish language invented by Shimoda. In Episode Eight, there is a scene when Asura first meets Ahrya, and he says "Mithra?" - mistaking her for his daughter - and she says, "No, I'm Ahrya," and gives him her actual name. So her name is Ahrya. Asura's Wrath is the story of the gods, depicted from Asura and the others' point of view, right? It starts off as their story and it ends as their story. But if this just started and finished as a fight amongst Asura and the gods, the game probably wouldn't have any weight to it. Her existence - the existence of these humans to be protected - is really huge, and Ahrya is kind of like the representative for the people of Earth. So she is a key component in Asura's growth. And to be honest, her animator worked so hard; I really like her animation. Each of her mannerisms is just so cute.

And now you, Tsuchiya.

Tsuchiya: I think I touched on my favorite earlier, but I really love the teacher Augus. There's the hero and then you have him as the hero's teacher. Of course, Asura's Wrath isn't the first to do this; there have been many games like this, but I think you most often see this teacher figure becoming the boss in other games. Naturally, I think that a lot of derivative works and comic versions of games have depicted this particular relationship, but I think that a lot of the time, the character in the so-called mentor position ends up being a strong boss or has their role end on just a footnote. But Asura's Wrath is a game that was created to give players a dramatic narrative experience, so the question of what this relationship between Augus and Asura was 12,000 years ago is tucked into the game all over the place. The two of them remember the old days in the bathhouse scene, how it was when Asura and Yasha were training with Augus in their days as students, and there's even an episode where the player gets to actually play in that timeframe. With things like this, the relationship between the two is deftly incorporated into the game itself, depicting - if only for a short time - the student-teacher relationship between Asura and Augus, and we're able to tell their whole story up to the end, without leaving anything out. However, their final battle has a different flavor than the others in the game; Augus momentarily sets aside his objective as one of the Seven Deities and prioritizes simply settling his and Asura's fate in battle. That fate is thoroughly understood to be a result of their relationship as teacher and student from more than 10,000 years before, and for me, this is a dynamic I really love. In the sense that he is completely fleshed out, the expression on Augus's face when he dies is just so good. Augus may have lost, but he left this



world satisfied; that comes across pretty clearly.

When I played the game, I felt like you all loved Augus during development...

Shimoda: Augus is one of those characters that we just had one idea after another for during development. I think the entire staff was well aware of that.

It seems like the punching bag Taison was also pretty popular.

Shimoda: You're right. Taison's a character that sticks around for a while, and one that we had since the early development stage.

Matsuyama: Taison's been the punching bag ever since test modeling. (laughs)

Tsuchiya: That guy was there right from the start.

Shimoda: And if we're talking about sticking around for a while, there's also Doji.

Tsuchiya: Actually, Doji's another character I really like. I like his minor enemy style. I think he's really top-notch as a minor enemy, with the expression on their faces when they spread out, and their tottering walk. (laughs)

Shimoda: Absolutely. (laughs)

Matsuyama: (laughs)

And when it comes to characters that take a beating, it's hard to overlook Wyzen, isn't it?

Shimoda: Wyzen is in the position of being the weakest in a group of the strongest and is the first to come out and battle Asura, so he should be a guy who annoys you and makes you want to send him flying at a glance. I think that each and every one of his mannerisms is really annoying. For instance, when he first appears, he has his legs crossed in the warship, right? This fat guy who's all cocky with his short legs crossed – you end up wanting to punch him before he even says a word, don't you? He's a rich character in a lot of ways.

Tsuchiya: He shouldn't even be able to cross his legs. (laughs)

Matsuyama: They're just sitting on each other. (laughs)

Shimoda: (laughs)

A BRILLIANT TEAM OF VOICE ACTORS BREATHING LIFE INTO THE CHARACTERS

Voicing the Japanese version of Asura's Wrath is a team of voice acting powerhouses. Were there any performances that were particularly memorable?

Tsuchiya: Well... We really did get very strong people on the project, so I think all of them were wonderful, but one person who made a particularly powerful impression was Hiroki Yasumoto, who played Asura. A lot of games have individual characters recorded separately*, but for Asura's Wrath, we did everything in our power to have the whole cast come together and record their dialogue all at once. Yasumoto was always saying that with the whole development staff coming out to the studio, there was no way the performing side couldn't also show up in force. It was really gratifying to hear him say that as a voice actor, he would give us something even better than what the development staff was looking for. In fact, for the scenes where Asura and Yasha had dialogue together, Yasumoto and Junichi Suwabe - who voiced Yasha - would often sit in a corner of the studio and talk in-between recordings.

*Each actor is recorded separately.

Matsuyama: That's true, they did.

Tsuchiya: It's not as if I was standing around listening to them, so I don't know what exactly they talked about, but I think they were probably discussing their performances. Things like, "Okay, I'm going to try this take on it, so in the next take, you try this," or something. If you read the script, Asura is a character that does nothing but get angry. Yasumoto really took the time to think about how to act this out. When you went to the studio, you could really feel how he was performing with an awareness of Asura's relationships with the other characters and varying his anger accordingly. I remember thinking, "So this is what it means to be a pro." The way he would speak up on his own also made a deep impression on me. Like "He should be more aggressive here, so I want to rewrite this line," for lines that had already gotten the OK. It didn't matter if it was the middle of the night after a full day, you know? A lot of Asura's lines are shouted, and he always managed to play his role while keeping a close eye on his own physical condition, going right up to the limits of his own throat. It was never over simply when we were done with the take; he always kept his eyes on how we could make it better, which is exactly why we got the Asura we did. In those moments when the voice actors breathe life into your characters, you really feel how amazing it is.

Shimoda: I really felt that Asura was inside Yasumoto. He read the character so well, and the way he would say "This guy is this kind of person, so he gets angry with this kind of timing," it made a serious impression on me. Even though it's this singular anger, there's the kind of groaning performance like he's being crushed, and parts where he just howls, right? Our performance supervisor asked for different things for each take after thinking about factors like what kind of strength it needed, but Yasumoto's performance really went above and beyond our supervisor's expectations. So many times the performance was different from



what we had suggested, but we always felt like it showed us another, more interesting way to do it. Even for those parts, more than once, I got the feeling that it was Asura standing in front of the mic in the studio.

Matsuyama: Right. The casting for the game was great. After the voice actors were decided on, we did the first testing for the voices. Usually, it's "Sorry, could you make it a little younger," or "Give it a feeling of being a little older," or "Pick up the tempo a bit," and we end up giving all these kinds of instructions. But this time, with everyone, the moment we did the test, we were all, "Oh, Wyzen's right there!" (laughs) Even with Chakravartin, it was like "He's standing over there." (laughs) We got the performances that we had been imagining the whole time we were working on the script. What made a particular impression on me was the many places where our expectations were exceeded, like Shimoda said, and because of that, we ended up adding lines to the script while we were recording.

Tsuchiya: We changed a lot of things in the studio, didn't we?

Matsuyama: We did. For example, the exchange between Asura and Yasha in Episode Six. There's the scene where Asura screams something like, "Who do you think you are?", right? And Suwabe comes to us apologizing and asking if we could possibly add in the line "God" with the sense of a kind of fierce certainty, and we got that into the final package. Rather than leave Asura's line to hang alone, he wanted to have Yasha reply because that fit the style of the game. These kinds of passionate performances just popped up naturally when we were in the studio. There are several places like this where we ended up adding lines.

THE CREATORS' CHALLENGES WILL CONTINUE

Under the names Capcom and CyberConnect2, you created Asura's Wrath. I'm sure the fans are looking forward to what you come up with next under this same umbrella. Could you tell us a little about your plans for the future, even if it's just something at the idea stage?

Tsuchiya: Sure. I don't think there'd be anything to talk about if it had been Capcom and CyberConnect2 coming together just to do Asura's Wrath. We came together to do new things, to create surprises. My impression of CyberConnect2 is that they are making games for the sole purpose of delighting their customers, which is an incredibly simple but at the same time very serious objective. I think that from the developers' viewpoint, they're always taking on the challenge of clearing ever higher hurdles. Although I still can't say anything right now about what kind of results we're going to get from joining up with a company like this, at the very least, we'll likely be making new Asura's Wrath products, and probably some special new "something" that I can't even imagine right now. The only thing I can say for sure is that we'd definitely like to keep working together to keep attacking these new challenges. I really think that is rule number one right there. But when that "something" takes shape, I'll be happy to proudly announce just what it is.

Shimoda: Exactly. Getting the chance to focus on creating one title together, we were able to really complement each other in terms of our weak points and our killer techniques, and because of that, we're here now. So whatever we do next, we all really threw ourselves into this one, but I think we could do something even harder, even crazier next time. I think Asura's Wrath is being received quite well, so we'll probably end up making something else in the future. Maybe we'll be able to give the fans the game they'll all be waiting for, something surprising, like "After Asura's Wrath, they did this?!" But either way, this definitely isn't the end, and this is very much a relationship we'd like to keep going with. I hope the fans will also be looking forward to what we do next.

Matsuyama: I think what these two are saying is exactly right, but the one thing I would say is that there's no point in thinking like, "Well, Asura's Wrath is over, so if we have to do something, let's do something." Just like with Asura's Wrath, I think the conversation is more like once we see a vision of something that we both want to tackle, we'll start to work on that something. It's not the case that we have this working relationship, so let's just do something and anything's fine. I promise that the time will come when we can announce a new, powerful project that will knock everyone's socks off, so I hope the fans will keep an eye out for that.

Finally, do you have a message you'd like to give to the readers of this book?

Tsuchiya: Asura's Wrath is a game with detailed designs that took a long time to make. Having come this far together with CyberConnect2, I think we were able to make a very detailed game with story elements that aren't even covered while you're actually playing the game, parts of the story that aren't told within the game itself, and we built a whole world from that foundation. Every little detail, from the corners of every background to each character's mannerisms, is incredibly well-realized. I really think that Asura's Wrath is a game in which all these foundations being built on top of each other seeps out into and enhances the play experience. I hope that everyone kind enough to buy this book can get a sense of the passion and fire that the developers poured into this game and its development. I'd also love it if they tried to play the game again while immersed in the wide world depicted in this book. I personally love to take in works like this; it's something I do a lot. Naturally, Asura's Wrath was made to endure this kind of repeated play, so you should play the game, read the book, and then find new ways of playing the game. I hope you'll please try this; I'd be very happy if you did.

Matsuyama: On one hand, while it is just a single game, we also made a dramatic film. We really love the medium of film. We were able to gather all of these people who love creating things and have been working together all this time, so I do feel like being able to make a work like Asura's Wrath is one of my dreams come true, after working in this industry for 16 years. And even for games now, talk about things like remakes and remasters has started to increase a little recently, but films are like an older sibling to games in terms of their history, and they've been doing all these things over and over for years now. Film is kind of mysterious, so it doesn't fade. Not films themselves, but film as a work of art. Films made a long time ago were shifted to video, then to LaserDisc, then to DVD, and now they're being sold as Blu-rays. Each time the format changes, films are remastered again, and some films just end up being loved by people over multiple generations, right? I think that films give us that dramatic experience, they give power to everyday things. We made Asura's Wrath with the aim of creating something like this, and I do think we managed to create a work that can be enjoyed anytime, anywhere. I think that even after I die, this piece will live on; it would really be great if tons of people could keep enjoying it forever. Most likely, the people who picked up this book are the first people to really experience Asura's Wrath like this.

Shimoda: The people buying this book are the ones who are already completely enthralled by Asura and want to get even further into that world, I would guess. I think that reading this book is a chance to learn that there are still many areas where you can go even deeper. I think that if you go back to the game after reading this, you'll end up realizing things like "Oh, this meant that." You might be even more moved by the game than you were the first time around. And as Matsuyama mentioned, Asura's Wrath is a work with that "drama that never fades" quality; it really holds the richness of humanity and has parts with these strong intentions that make you want to take on some new challenges. These kinds of values are not just for the present; I think they're things that will never change. This book will be there in the future in some form, like maybe it'll be left in a time capsule or placed in a corner of a library somewhere. I'm confident this book is the kind of work that, when some future person is interested and picks it up 300 years from now, the book will communicate how this was one way people 300 years prior enjoyed themselves. I hope you will enjoy reading this, and I hope the ideas within help you have even more fun with Asura's Wrath.

Thank you very much.

March 16, 2012 (Friday), Capcom Tokyo branch



ASURA'S WRATH™ - GAME STAFF -

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Hiroki Yasumoto — Liam O'Brien

YASHA
Junichi Suwabe — Robin Atkin Downes

MITHRA
Rie Kugimiya — Kari Wahlgren

DURGA
Kikuko Inoue — Tara Strong

DEUS
Masashi Ebara — David Pizzuto

OLGA
Takako Honda — Anna Vocino

WYZEN
Chafurin — Brad Grusnick

KALROW
Chikao Ohtsuka — Keith Szarabajka

SERGEI
Nobuo Tobita — Steve Blum

AUGUS
Unsho Ishizuka — Imari Williams

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KAGEBOSH
Kunihiko Yasui — Tim Blaney

TAISON
Ryusuke Ohbayashi — Joey Camen

RASHO
Nobuaki Kanemitsu — Keith Silverstein

DOJI
Tomohiro Tsuboi — Jon Olsen

GIRL
Rie Kugimiya

THE GOLDEN SPIDER
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Hiroshi Ito — Al Rodrigo

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Studio gimlet — Studio wanpack
Studio mu — Nakamura Production
TripleA — Dream Force
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ingres — ingresA
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GALLOP Pierrot
tyo-animations Studio Pastoral
Triple A Dream Force

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Composer Chikayo Fukuda (LieN)
Vocal Tomoyo Mitani (LieN)
Orchestrator Kaoru Wada
Lyrics Seiji Shimoda

INSERTION MUSIC
Symphony No.9 From the New World

COMPOSER
Antonín Leopold Dvořák

In your belief (Ethnic Version)
Composer Chikayo Fukuda (LieN)
Orchestrator Kaoru Wada

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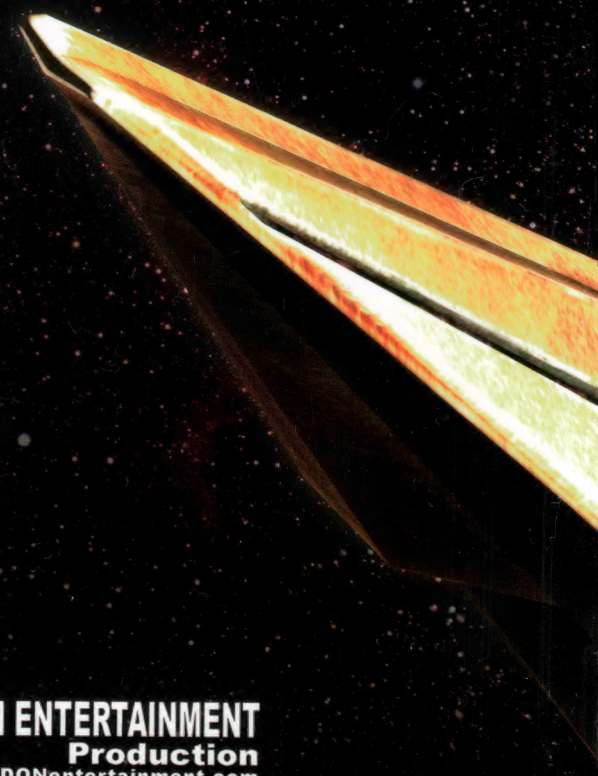
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